DOCTOR WHO MAGAZINE 593 David Tennant and Catherine Tate » Sophie Cowdrey and Aled Griffiths » Richard Gregory » Snakes Alive! » 60th Anniversary Poll: The Tenth and Eleventh Doctors » 60 Objects, 60 Years: 1998-2002 » The Girl Who Waited » Liberation of the Daleks Part 10 "Oi, spaceman!" BBC

BBC

DOCTOR WHO MAGAZINE

The **OFFICIAL MAGAZINE** of the BBC television series

EARTHSHOCK TREATMENT

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REUNION OF THE SNAKE

Nyssa and Tegan relive a nightmare!

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ISSUE 593
AUGUST 2023
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Panini magazines

PULL TO OPEN

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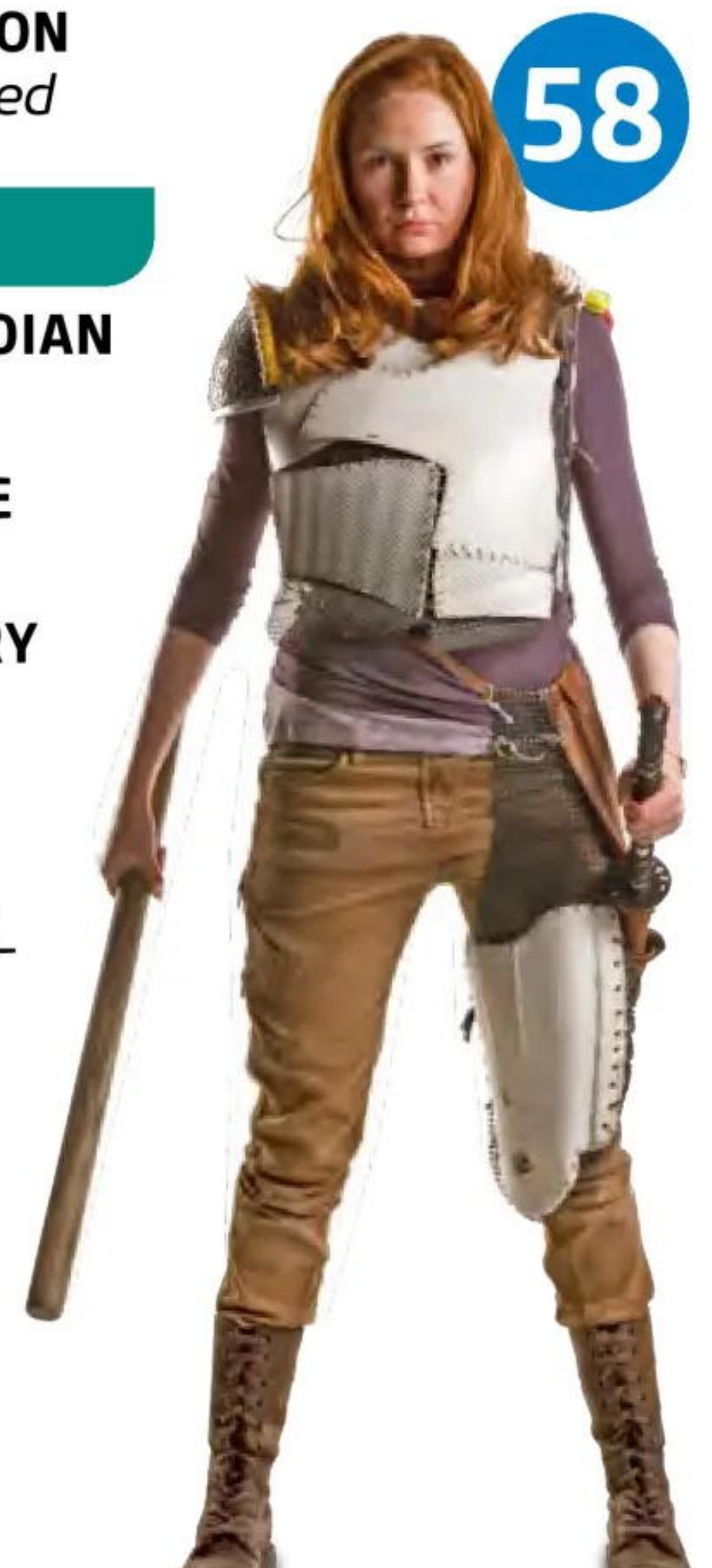

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Welcome

We all know that things are changing fast. Hardly a week passes without me coming across another report on the declining fortunes of physical media, such as DVDs and Blu-rays. Meanwhile, print media has to work harder than ever to compete with the overwhelming amount of free information and entertainment available on the internet.

Yes, it's fantastic to have so many *Doctor Who* episodes available to us on BritBox and BBC iPlayer, but I do wonder whether having so much choice at our fingertips can actually make it harder to decide what to watch. As somebody pointed out recently, the endless musical possibilities offered by Spotify have had the curious effect of reinforcing the status of Fleetwood Mac, Pink Floyd and other 'legacy' acts as mainstays of the album chart. Could it be that, overwhelmed by choice, many people fall back on what they know?

I paused to consider all this after one of my recent catch-ups with Pete McTighe. As well as writing two episodes for the Thirteenth Doctor, and episodes of numerous other television series, Pete somehow finds the time to write and direct the trailers for the *Collection* box sets of archive *Doctor Who*. He always does a great job, but he's excelled himself with *The Passenger*. I think the promo for the Season 20 set is the most sophisticated and ambitious trailer the range has seen. It's finely judged on every level, and we're lucky to have it. What other home video releases enjoy such lavish care and attention?

Talking to Pete, and watching *The Passenger*, got me thinking about why *Doctor Who* box sets are so important to us. All the episodes in the Season 20 set are available in one form or another elsewhere. The chances are that most people – if not everyone – who buys the set will have seen *The Five Doctors* already. But we're driven by wanting to own the final upgrade, and wanting to see what's been done with the latest special edition. There's no substitute for a carefully curated collection, and it's that act of curation that decides what we're going to watch this evening. Or probably every evening for weeks.

It's not so different with the magazine you're holding in your hands, or reading on the screen in front of you. We flatter ourselves that we gather and curate information you won't find anywhere else, and present it in a way you won't find anywhere else.

Am I therefore worried about the way the world is changing? I won't stop streaming, but I'm still looking forward to completing my collection of *Doctor Who* box sets. I won't stop reading news and other articles on the internet, but I hope this magazine stays with us for a good few years yet. In the case of **DWM**, we'll continue to provide a compelling mix of the old and new – and to illustrate the point here's a great shot of Lenny Rush, the show's latest casting announcement, in costume as Morris in one of the upcoming episodes.

BBC
12
DOCTOR WHO
THE COLLECTION SEASON 20
DISC EIGHT
THE FIVE DOCTORS

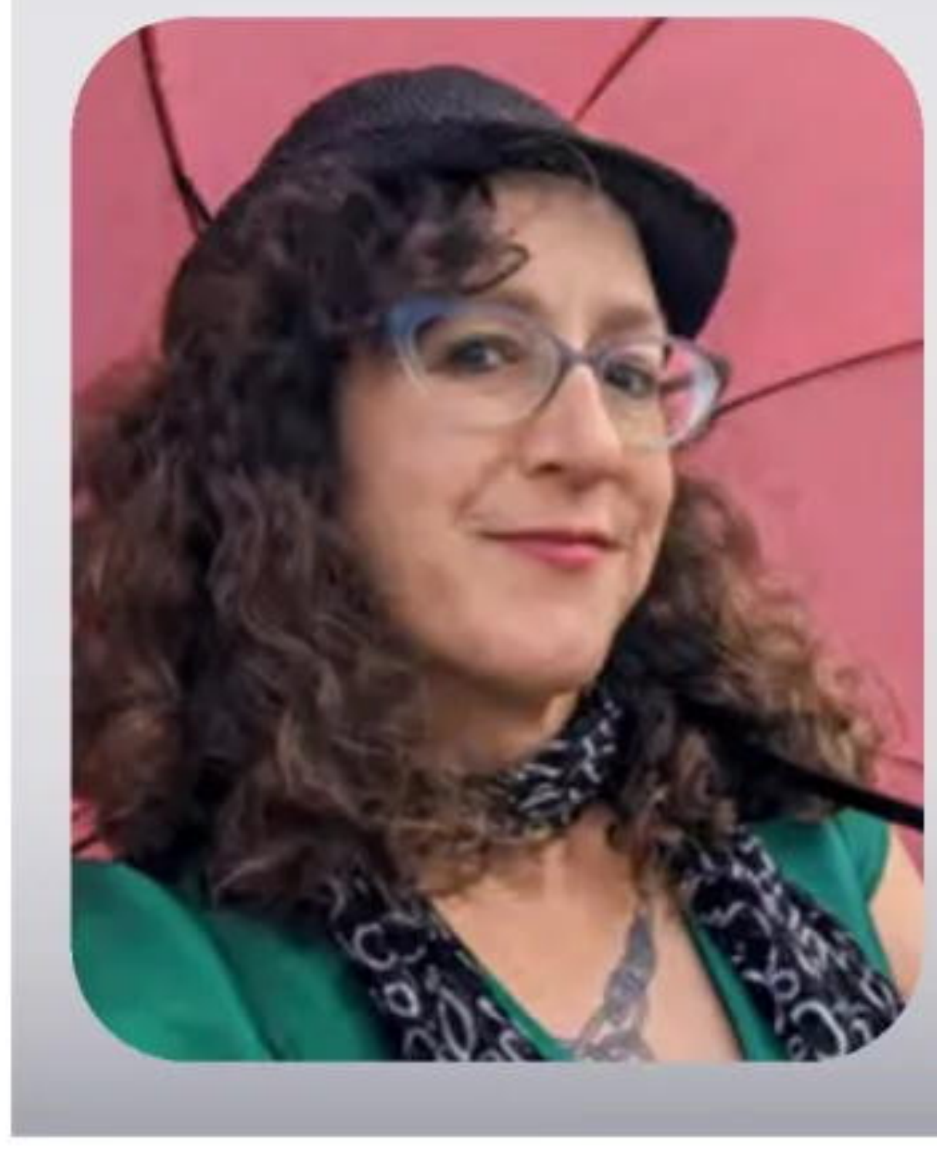
One thing I *can* predict about the future is that issue 594 will be available from 17 August. Until then, take care.

Marcus

This issue's contributors include

Reecy Pontiff

Reecy wears many hats – journalist, Jeep tour guide in Colorado's Rocky Mountains, riddle writer, and musician on the American Renaissance festival circuit. She took time out from the never-ending maintenance on her vintage Type 40 Airstream caravan home to review the novelisation of *Planet of the Ood* on page 71.



Lisa Gledhill

Writer and filmmaker Lisa Gledhill thinks a day without *Doctor Who* is a day wasted, and she can find something to enjoy in (almost) every adventure created so far. In this issue's 60th-anniversary poll on page 33, she tries to work out what separates the most popular from the least well-loved Tenth Doctor stories.

Hannah Watkin

When she's not watching *Doctor Who*, long-time fan Hannah can usually be found listening to a Big Finish audio, obsessing over niche aspects of the Whoniverse on social media, or escaping said social media by enjoying a *Doctor Who* book. She was therefore delighted to be invited to review *Kerblam!* on page 72.

Gallifrey Guardian

The latest official news from every corner of the *Doctor Who* universe...

20-20 Vision

The 20th season of *Doctor Who* is the next release in BBC Studios' acclaimed *The Collection* series of Blu-ray box sets.

Season 20 was originally broadcast in 1983 and starred Peter Davison (the Doctor), Sarah Sutton (Nyssa), Janet Fielding (Tegan) and Mark Strickson (Turlough).

The stories that comprise the season, all of which have been newly remastered for this set, are *Arc of Infinity*, *Snakedance*, *Mawdryn Undead*, *Terminus*, *Enlightenment* and *The King's Demons*. In addition, the set includes the 20th-anniversary special *The Five Doctors*.

New and exclusive special features will include:

***The Five Doctors* – 40th-Anniversary Edition**
A brand-new version of the 90-minute special, with updated special effects, Dolby Atmos and surround sound, plus an exclusive new commentary with Peter Davison, Janet Fielding and Mark Strickson.

Updated 2023 special effects
Exclusive to Blu-ray, on *Snakedance* and *Enlightenment.*

Behind the Sofa
Seven new episodes, with Peter Davison, Colin Baker (The Doctor), Sylvester McCoy (The Doctor), Sarah Sutton, Janet Fielding, Mark Strickson, Katy Manning (Jo) and Sophie Aldred (Ace).

Blu-ray trailer
The Passenger, a mini-episode of *Doctor Who* starring Janet Fielding and Sarah Sutton.

In Conversation
Interviewer Matthew Sweet talks to Janet Fielding and Sarah Sutton.

Let's Go Dutch!
The TARDIS crew travel to Amsterdam to revisit locations and recall the making of Season 20.

Look Who's Driving
Join Peter Davison, Janet Fielding and Sarah Sutton on an hilarious European road trip.

When Janet met Martin
Janet Fielding chats to Martin Clunes, 40 years after his appearance in *Snakedance.*

The making of *The King's Demons*
The regular cast return to the castle location and reminisce.

Making the Season 20 Blu-ray trailer
A look behind the scenes.

Longleat Celebration footage
A previously unreleased look at the 1983 event, plus panels featuring Peter Davison, Tom Baker, Patrick Troughton, Jon Pertwee and many more.

A press call for *The Five Doctors* (1983).

Studio footage
Hours of material going behind the scenes on *Arc of Infinity, Snakedance* and *The Five Doctors.*

Location film rushes
From *The Five Doctors*.

Rare convention footage
Including Australian interviews with Peter Davison and Janet Fielding, conducted during production of this season.

Once Upon a Time Lord
A rarely seen US documentary from the 1980s.

New 5.1 surround sound mixes
On *Snakedance* and *The Five Doctors.* Plus a Dolby Atmos mix on *The Five Doctors.*

Archive treats
Hours of rare and previously unreleased material from the BBC archive.

HD photo galleries
Including many previously unseen images.

Info text
Behind-the-scenes information and trivia on every episode.

PDF archive
Including scripts, previously unseen BBC production files, the *Radio Times Doctor Who 20th Anniversary Special* and other rarities.

The nine-disc box set will also include hours of special features previously released on DVD, including documentaries, featurettes, audio commentaries, *The Five Doctors* Special Edition and more. It will be released later this year, price TBC.

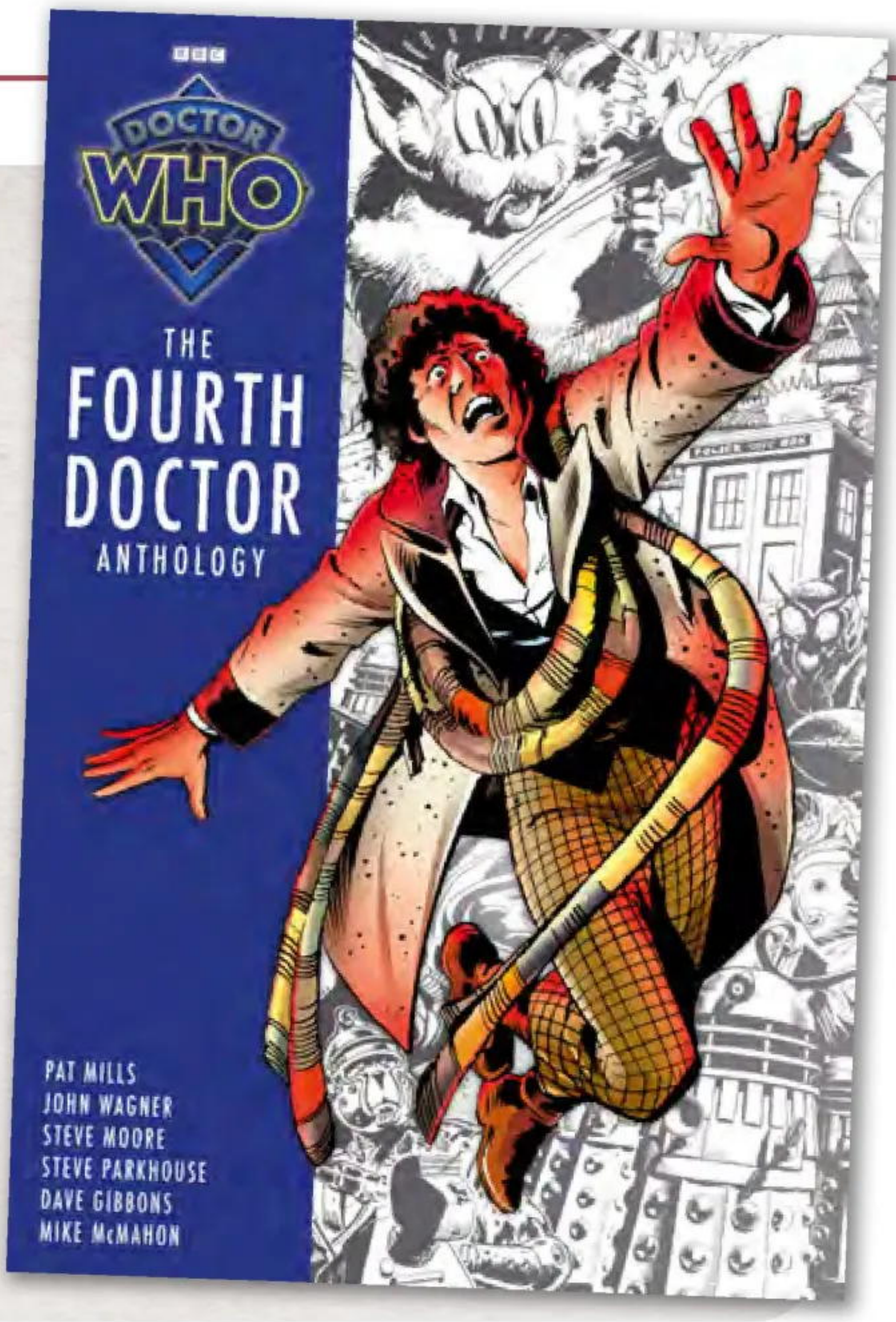
Star Beast – Back in Print!

Panini Comics is set to publish a collection of Fourth Doctor comic strips this November.

Taken from the pages of *Doctor Who Weekly* and *Doctor Who Monthly* (the titles that later became **Doctor Who Magazine**), this collection will feature 16 classic tales by Pat Mills, John Wagner, Steve Moore and Steve Parkhouse, with art by Dave Gibbons and Mike McMahon. Starting with *Doctor Who and the Iron Legion* and running all the way through to *The Neutron Knights*, the book will contain over 300 pages of comic strips, including *Doctor Who and the Star Beast*, which inspired the first of the forthcoming TV specials starring David Tennant as the Doctor.

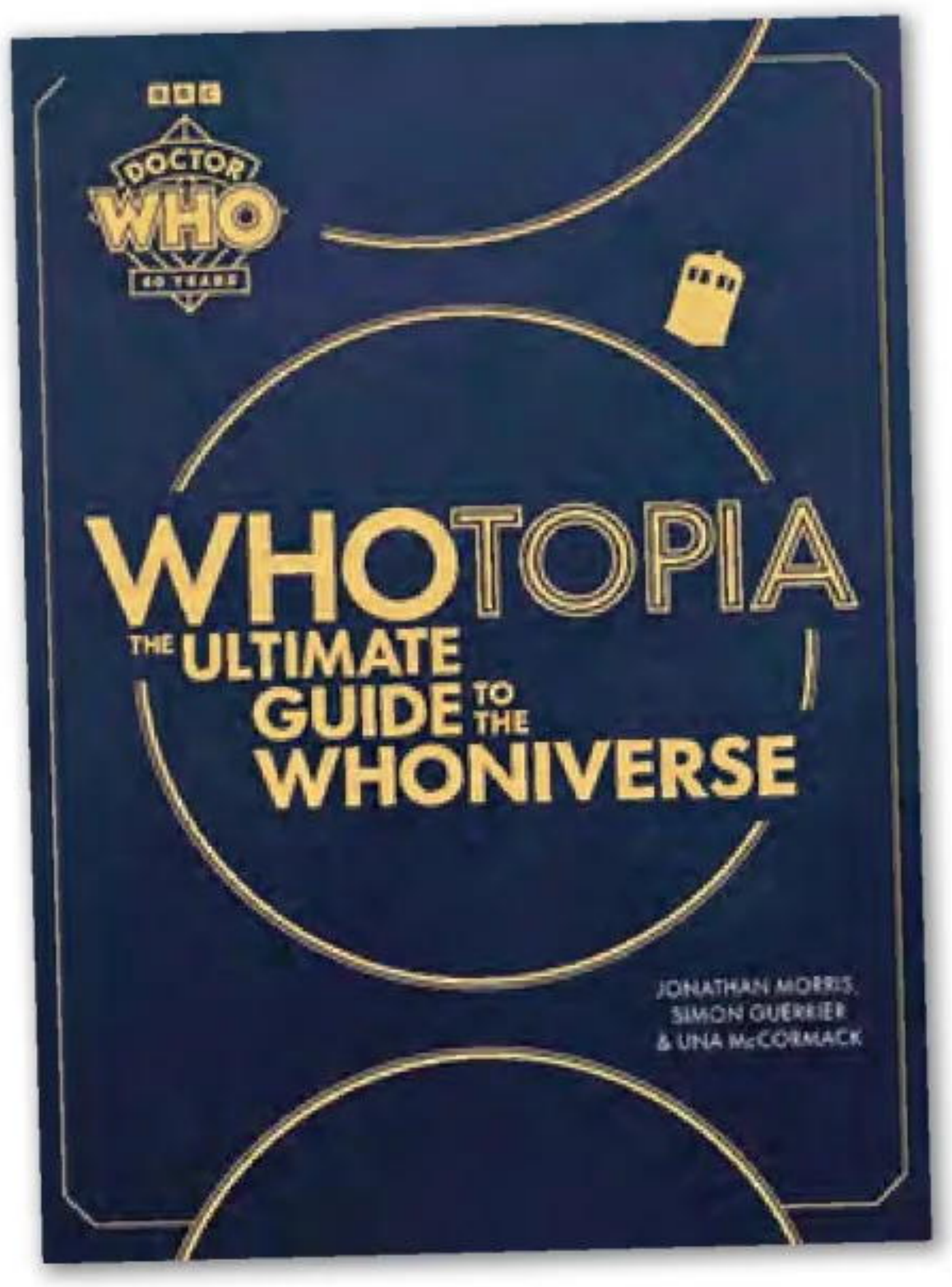
Senior Editor Ed Hammond says, "It's wonderful to finally have these classic strips back in print and collected together in one bumper volume. Rereading all the stories has been an absolute treat. People often talk about how comics have a practically limitless visual effects budget compared to television or movies, and these early *Who* strips are a perfect example. The inventiveness and freedom the artists and writers enjoyed created some truly phenomenal tales. With such a wealth of talent on board, these aren't just great *Doctor Who* comics, but great British comics full stop!"

Doctor Who: The Fourth Doctor Anthology is published on 2 November, and is available for pre-order now. Visit *panini.co.uk* for more details.



Whotopia

In November BBC Books will publish *Whotopia: The Ultimate Guide to the Whoniverse*.



Co-written by Simon Guerrier, Una McCormack and Jonathan Morris, the all-new hardback promises to be "a special in-world encyclopaedia [that] will allow readers to free-roam the Doctor's dimension as never before. They'll get to join each Doctor as they tell their own story, will hear from the monsters' own mouths what makes them tick, and explore the gadgets, robots, spaceships, computers and mind-blowing creations that crowd the never-ending corridors of the Whoniverse."

The book is available to preorder now from online retailers, RRP £35.

Stand by for Action!

The next Doctor Who Magazine Special Edition will be *Action Figures: The Essential Guide – 2005-2023*.

This lavishly illustrated guide covers action figures and other articulated toys based on characters from the series, from its relaunch in 2005 right up to the present day. Packed with new photography and behind-the-scenes details, this unique publication includes collectables inspired by the Ninth to Fourteenth Doctors, their companions and adversaries.

Action Figures: The Essential Guide – 2005-2023 will be on sale from Thursday 3 August at WH Smith, selected supermarkets, and online from *panini.co.uk* priced £8.99. A digital edition will also be available, priced £7.99 from *pocketmags.com.*

Back issues of the first volume, *Action Figures: The Essential Guide – 1963-1996*, are available while stocks last.

Pull to Open

A new book chronicling the origins of *Doctor Who* is published this month.

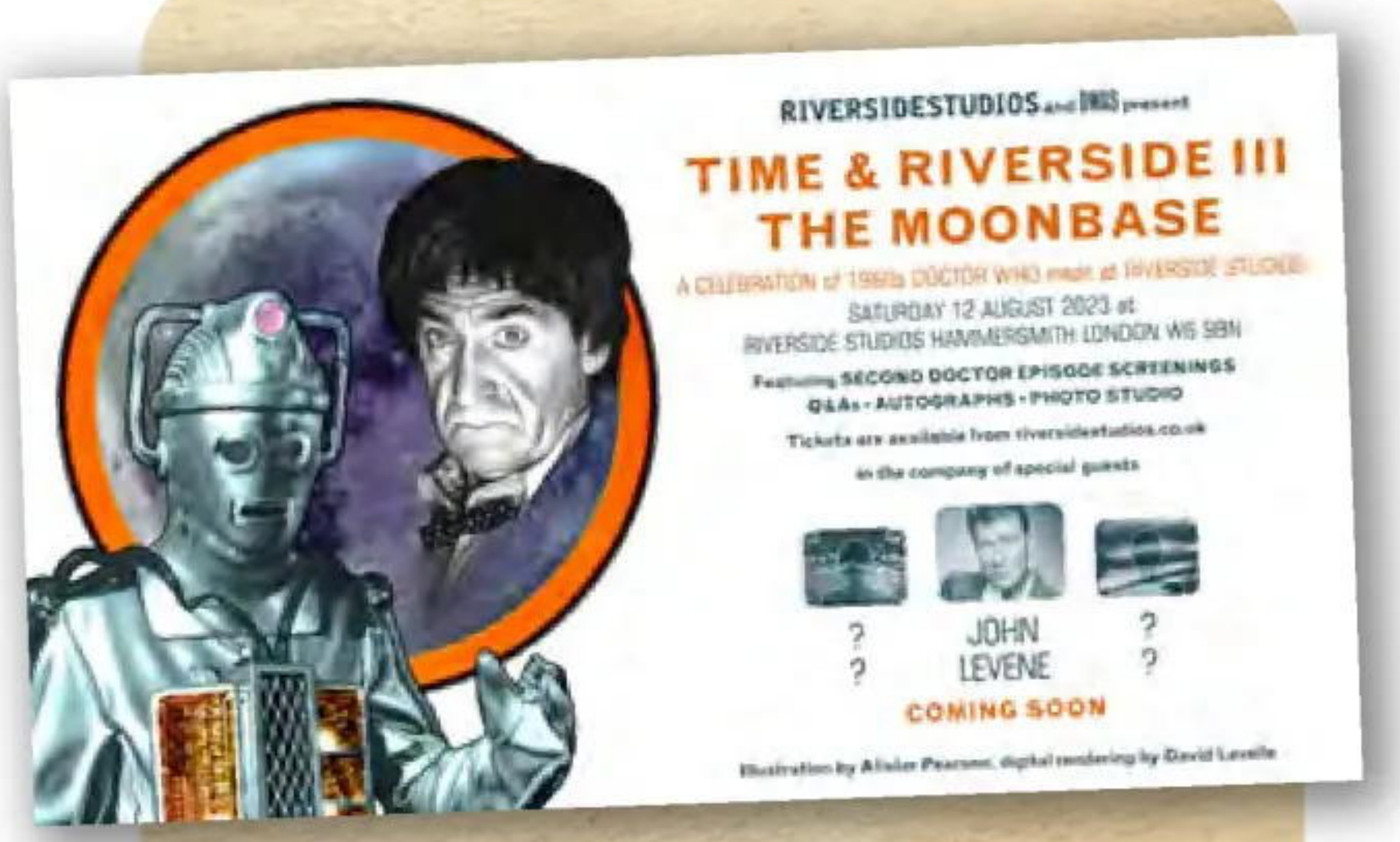
When *Doctor Who* began on Saturday 23 November 1963, few could have guessed that it marked the start of perhaps the most extraordinary story in the history of BBC television drama. But there had already been another story, equally extraordinary yet unseen, leading up to the transmission of that opening episode – the creation of the series itself.

Pull to Open, written by Paul Hayes and published by Ten Acre Films, explores the behind-the-scenes saga of *Doctor Who* in 1963, when a chain of events at the BBC brought together a disparate group to launch what would become one of British TV's best-loved and most successful programmes. It's the story of why these events happened, the BBC creative culture into which *Doctor Who* was born, and how television drama was made in the early 1960s.

Drawing from the BBC's written archives and new interviews with some of those who were there, including *Doctor Who*'s first director Waris Hussein and original co-star Carole Ann Ford, *Pull to Open* is a detailed and comprehensive account of the programme's path to the screen. For more details visit *tenacrefilms.bigcartel.com*

Meanwhile, for more information on the series' formative years, *Doctor Who: Chronicles 1963-64*, from the makers of **DWM**, is available now from *panini.co.uk* while stocks last, and digitally from *pocketmags.com*

'Fresh and compelling... As definitive an account of those early years as I have read' TOBY HADOKE
PULL TO OPEN
AN UNAUTHORISED HISTORY
1963-1966: THE INSIDE STORY OF HOW THE BBC CREATED AND LAUNCHED DOCTOR WHO
PAUL HAYES



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? ?
JOHN LEVENE
? ?

COMING SOON

Illustration by Alister Pearson, digital rendering by David Lavelle

Moon Riverside

The *Doctor Who* Appreciation Society is hosting a one-day event celebrating the 1967 Cyberman adventure *The Moonbase.*

Time & Riverside III: The Moonbase will take place at Riverside Studios in Hammersmith, London on Saturday 12 August 2023. The event includes cinema screenings of the two surviving episodes of the four-part story, plus interviews with members of the cast and crew, including Cyberman actor John Levene, later better known for playing Sergeant Benton in the 1970s.

For more information and to buy tickets, visit *tinyurl.com/MoonbaseDWAS*

New from Telos

THIS IS A FAKE
A COLLECTION OF UNREAL THINGS
ANDREW-MARK THOMPSON

Four new *Doctor Who*-related titles are on the way from independent publisher Telos.

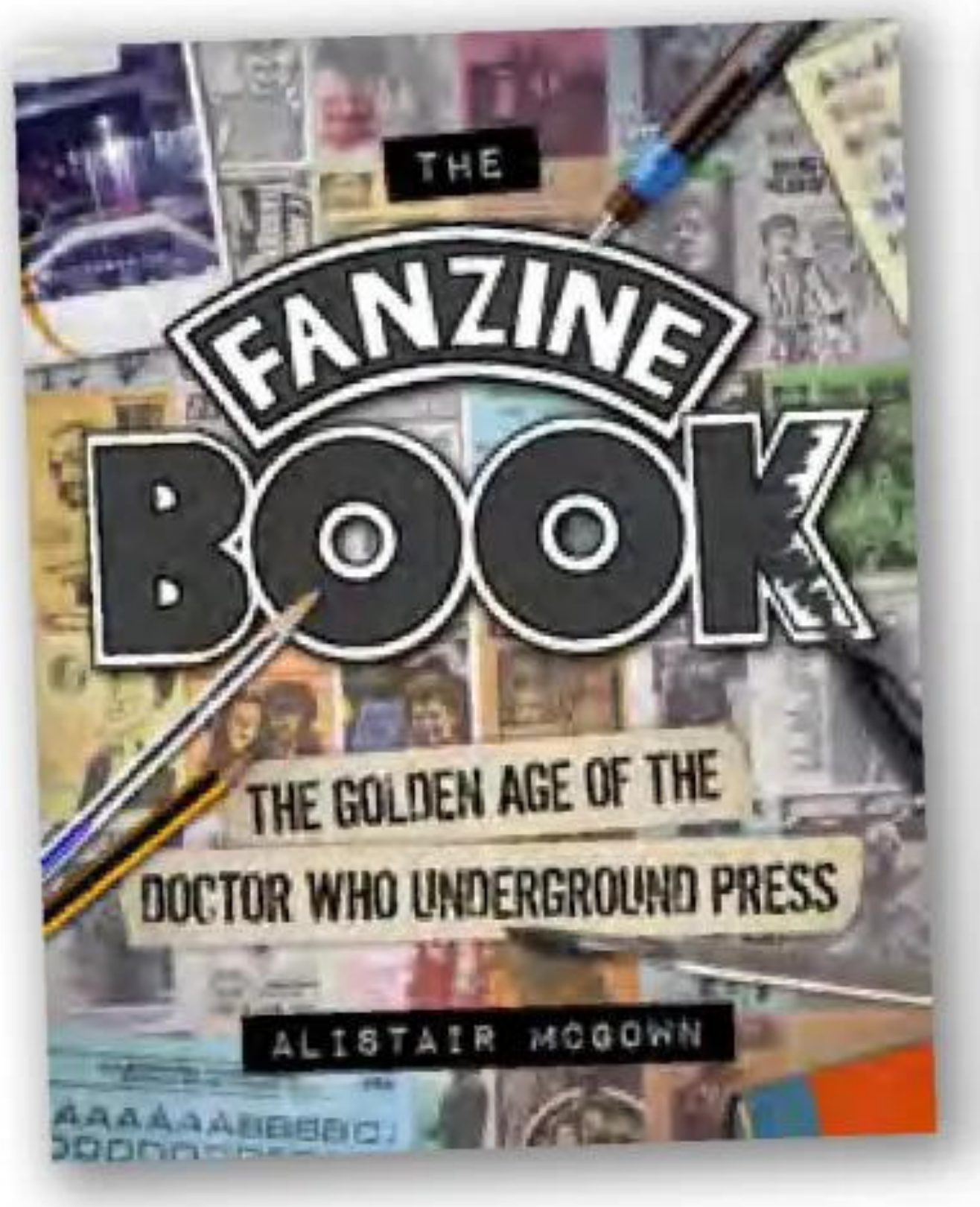
This is a Fake: A Collection of Unreal Things is a humorous full-colour hardback in which Andrew-Mark Thompson presents items ripped from an alternative dimension in his basement – a world where *Doctor Who* and its tie-in merchandise were a little different from how fans might remember.

The Fanzine Book: The Golden Age of the Doctor Who Underground Press, by Alistair McGown, covers fandom's beginnings in the 1960s through to the 'golden age' of the 1970s and 80s. Several hundred different fanzine titles are documented, discussed and displayed in this fully illustrated coffee-table hardback, from hand-stapled newsletters to full colour, professionally printed magazines.

The Illustrated Journey: A Visual Celebration of Doctor Who, by Daryl Joyce, is an ambitious book that attempts to encapsulate most of the Doctors' adventures and voyages in one volume – with a few additional sidesteps and images along the way, all to celebrate 60 years of travel in time and space.

The last of the four volumes is *The Doctor Who Production Diary: The Hartnell Years*. In the first of this new series of books, noted *Doctor Who* historian David Brunt presents the most detailed and comprehensive day-by-day record ever published of the show's production during the years 1963-66, when William Hartnell played the Doctor.

Visit *telos.co.uk* for more details on these and other titles.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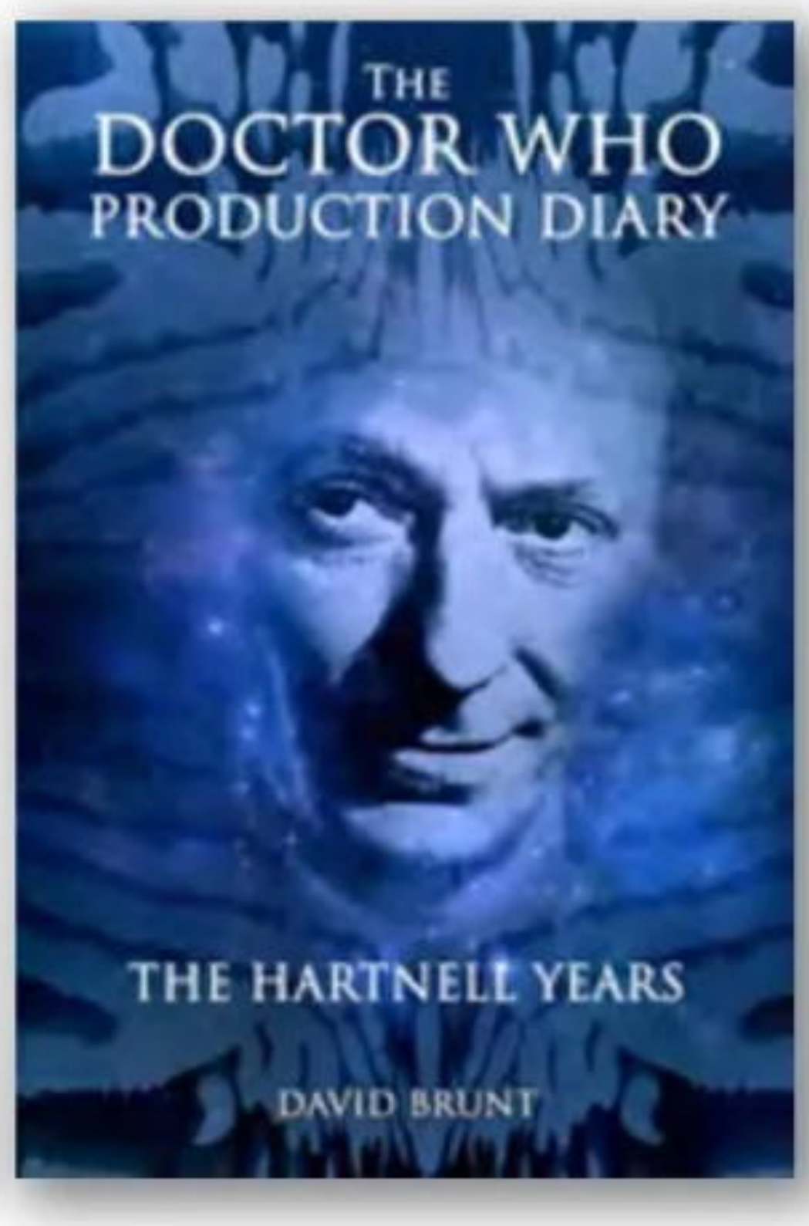
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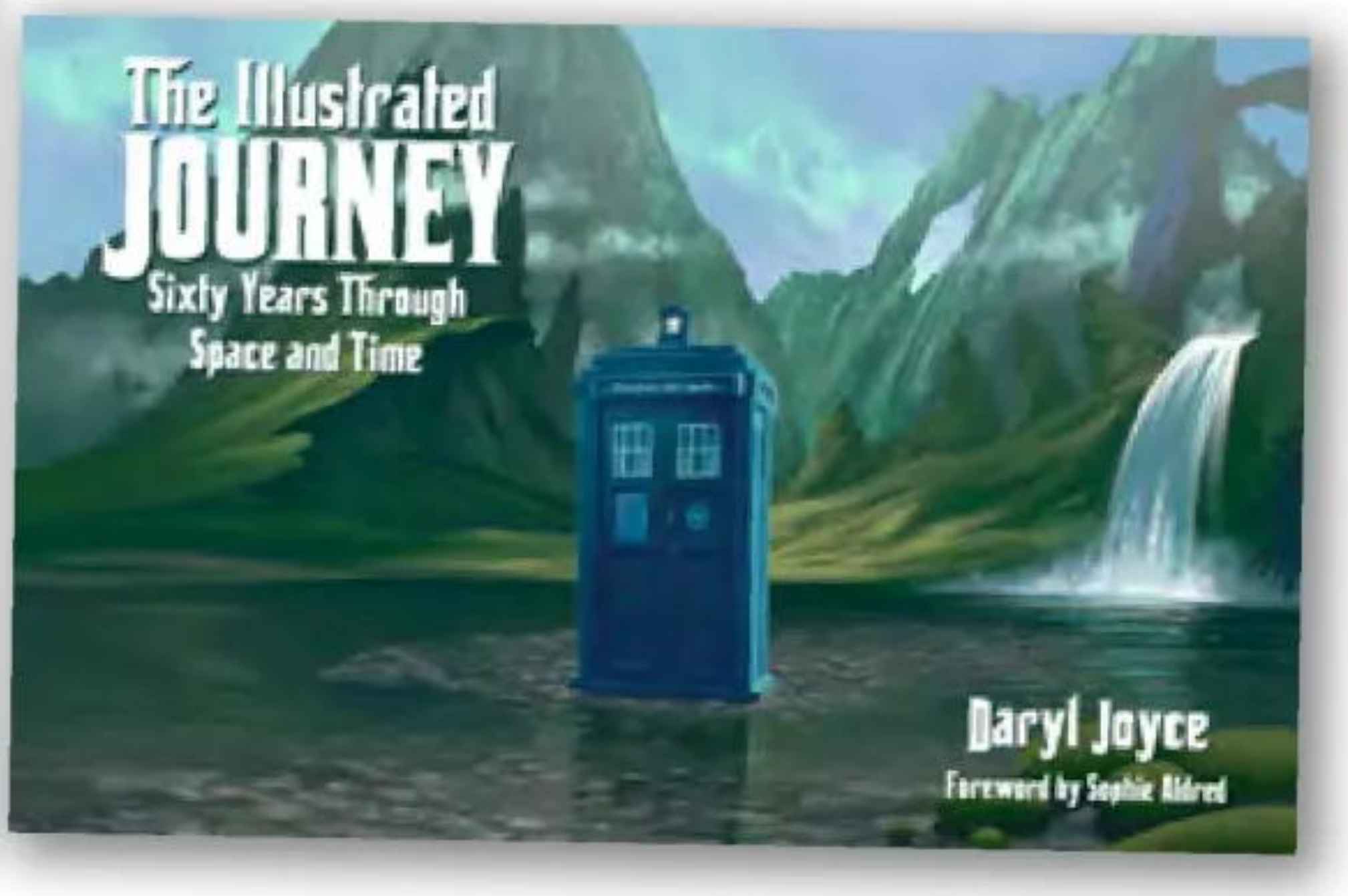
THE HARTNELL YEARS
DAVID BRUNT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Galaxy Forum

Your views on the world of *Doctor Who*...

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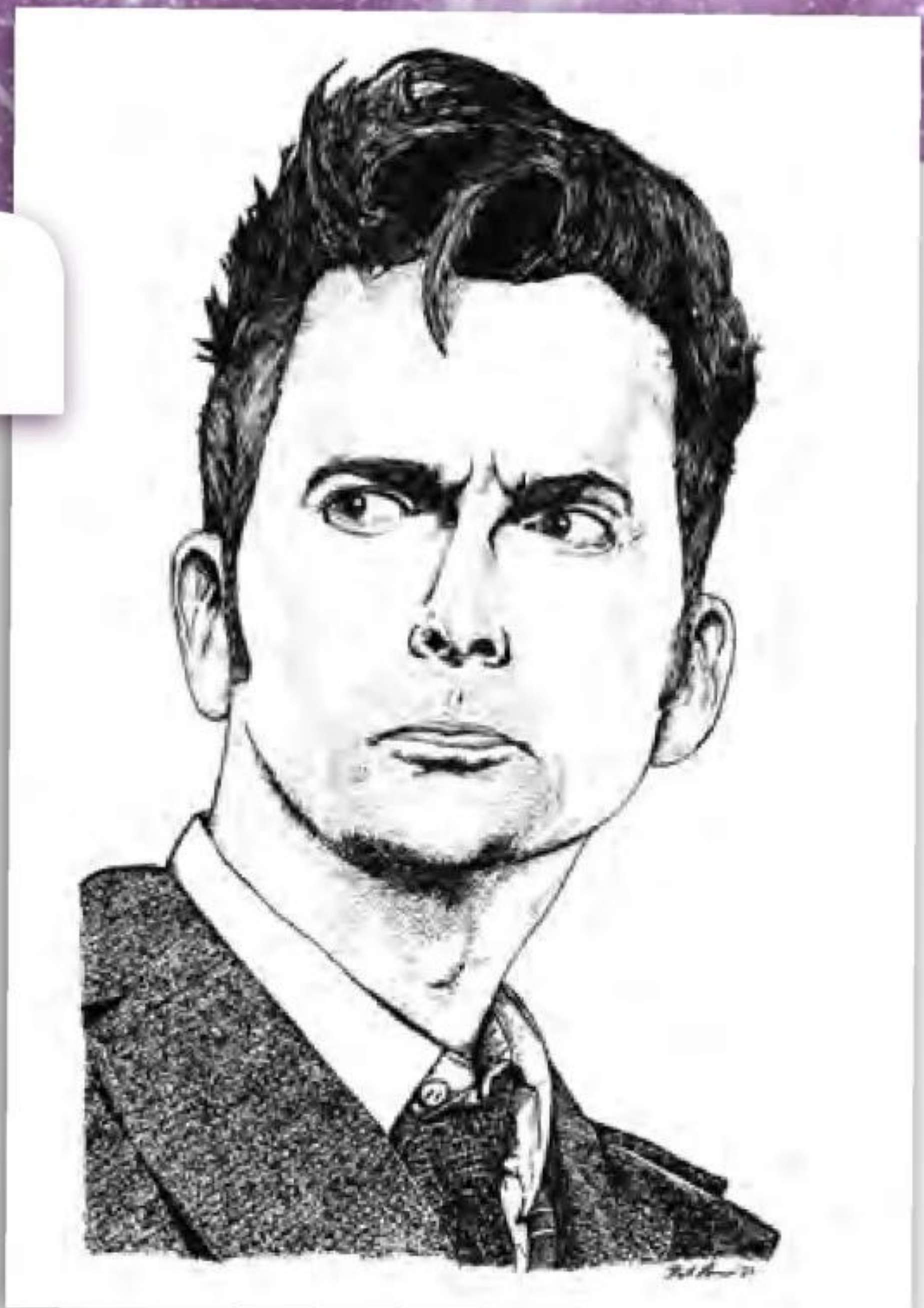

The Fourteenth Doctor by David Kenyon.

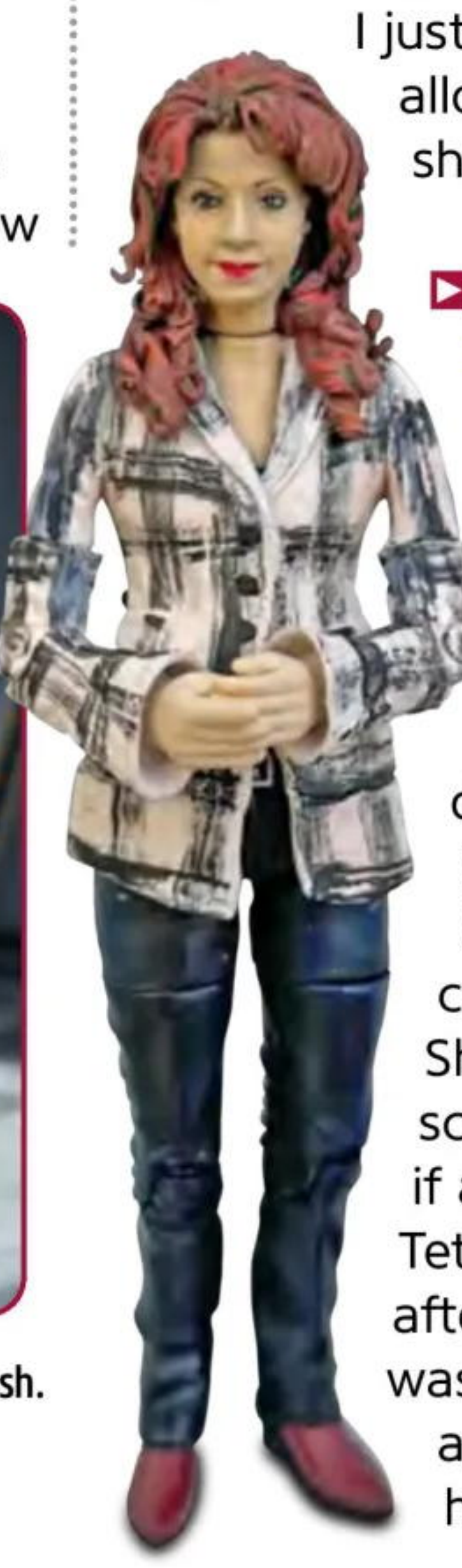
Last month came the news that Bonnie Langford would be returning to *Doctor Who* as Melanie Bush, a character she first played back in 1986...

THE RETURN OF MEL

PAUL MURTHWAITE EMAIL
I was thrilled to hear that, after all these years, Mel is to return to our fabulous favourite series. Now that Bonnie has earned her screen-acting chops (as well as honed her amazing stage talents), and with Russell T Davies at the helm, it's time we finally get the Mel that could have been. If you need any convincing, then listen to the Big Finish audios, and tell me this isn't one of the greatest companions in the making!

MICHAEL BENTLEY EMAIL
The first companion that I really remember as a young fan in the 1980s was Melanie Bush. I loved all her adventures – I still revisit them often, and they hold a special place in my heart. I was thrilled when Bonnie reprised the role in 2022's *The Power of the Doctor*, and I always look forward to a Melanie Bush release from Big Finish. And now she's returning to TV. Russell T Davies, you have made a 46-year-old guy so very happy. I just know that you'll allow Bonnie to shine.

Bonnie Langford will return as Melanie Bush.


Peter Sheward-Himpson's custom Mel action figure.

PETER SHEWARD-HIMPSON EMAIL
I am *so* excited by the return of Mel, a character who didn't have the best reputation, but was 'my' companion. She may have screamed (I would if a Vervoid or Tetrap stomped after me!), but Mel was brave, feisty and loyal. I loved her and cannot wait to see what Russell T Davies does with the character next... I hope we get an action figure, but until then, here is my custom version [pictured left]!

Mel will appear opposite Ncuti Gatwa's Doctor in the 2024 series.

AROMANTIC HERO

JOHN CALLAGHAN CROYDON
I enjoyed and appreciated *The Runaway Pride* by Richard Unwin and Russell T Davies in **DWM** 591. However, there's one more character I'd like to suggest – the Doctor.

I'm a 53-year-old aromantic asexual (the 'A' in LGBTQIA+) and always appreciated how 'classic' *Who* almost exclusively had the Doctor showing there are exciting adventures to

STAR LETTER

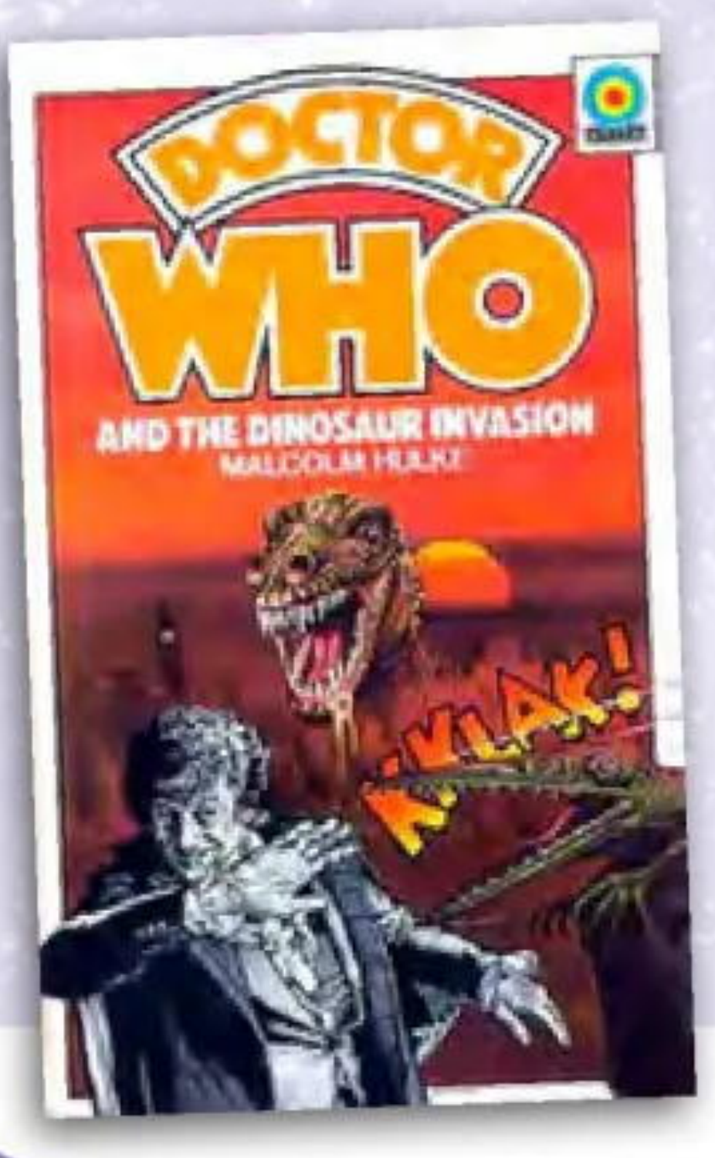
MICHAEL LYDON EMAIL
I read the article on the 'most significant LGBTQ+ characters' in **DWM** 591 with some interest. I would not disagree with anything in the list but would like to propose some additions.

When Malcolm Hulke novelised his 1974 story *Invasion of the Dinosaurs*, I believe he characterised one of the main villains, Professor Whitaker, as gay. We are told that Whitaker would have wanted to use his time machine to meet interesting historical characters – two of the three mentioned are Oscar Wilde and Noël Coward. In the 1970s, Oscar Wilde meant one thing: homosexuality. To reinforce the point, we are told that Whitaker finds his colleague in villainy, Butler, very attractive, or would have but for the scar on his face. As the story plays out, we find that Whitaker is not really evil but misguided; he wants to create a new, perfect world. Perhaps in part he was motivated by wanting a world where he could be who he was.

Professor Whitaker (Peter Miles) in *Invasion of the Dinosaurs* (1974).

"Fondant surprise" victim (Cy Town) in *The Happiness Patrol* (1988).

Mr Lloyd (Damian Samuels) in *The Doctor Dances* (2005).



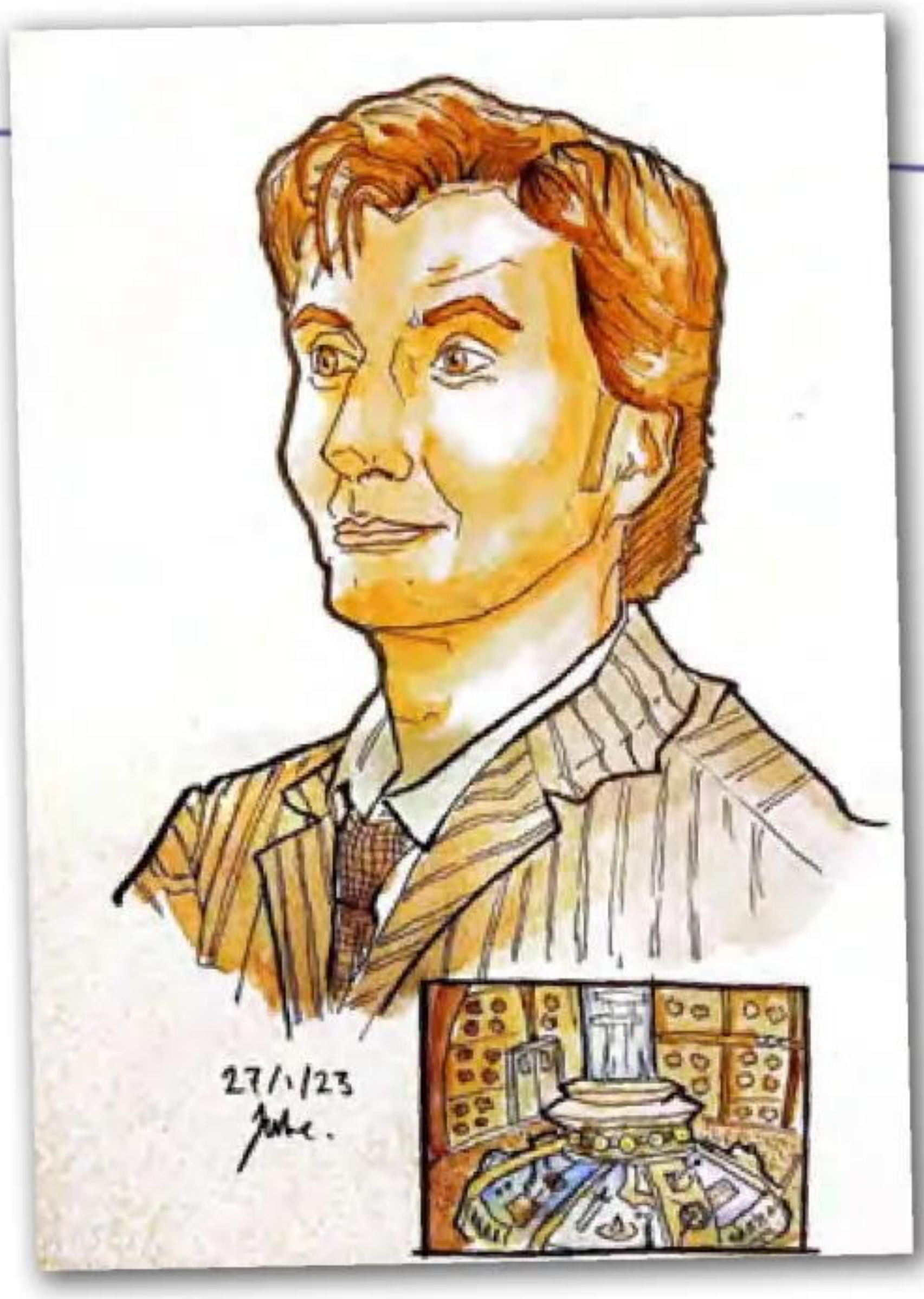
Then there's the unnamed victim of the "fondant surprise" execution in 1988's *The Happiness Patrol*. If you look very closely and quickly, you can see this man wearing a pink triangle badge. We do not know why this man is being executed but the badge at least hints that he is a victim of anti-LGBTQ+ violence.

There's also Mr Lloyd in 2005's *The Doctor Dances*. When Mr Lloyd confronts Nancy about her stealing the food that he had put on his family's table by the sweat of his brow, Nancy replies that the real reason the food is there is because Mr Lloyd is carrying on with the butcher, though everyone thinks it is Mrs Lloyd. This perfectly reflects the fact that until the 1960s (and beyond) gay and bi men could be blackmailed or threatened over their affections, even by nice people like Nancy. Mr Lloyd's expression of surprise, horror and despair, his realisation that he will never be entirely safe, is a moment which honours all those whose lives were destroyed or blighted by the prejudices of society. It is a brilliant, touching moment.

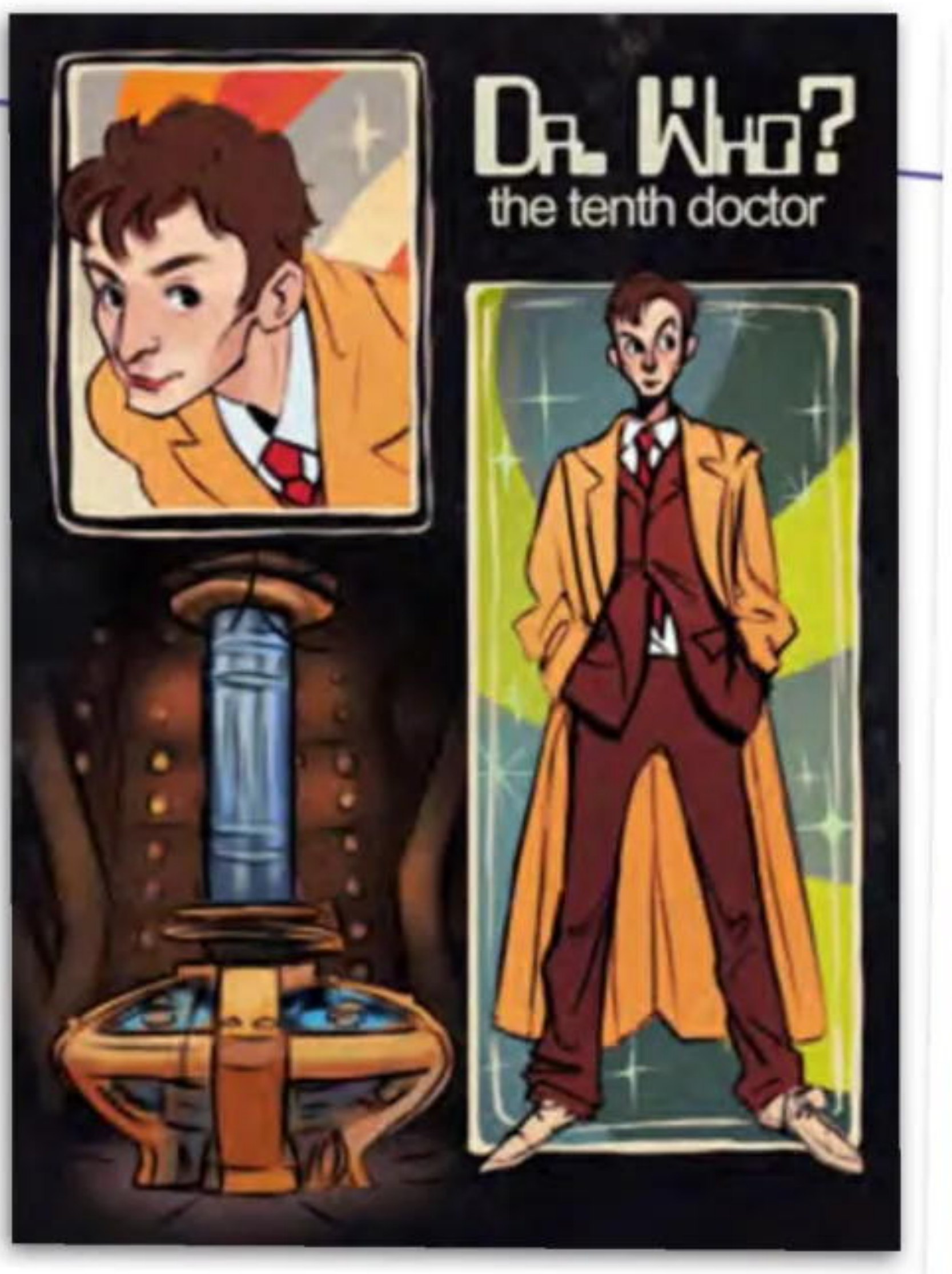
I have been watching *Doctor Who* since the 1960s and one of the things that has always comforted me about the Doctor is the knowledge that they would protect and respect everyone. It is a philosophy for the ages.

Michael's letter wins him a CD copy of the new audio adventure *Once and Future: A Genius for War*, starring Sylvester McCoy as the Doctor and Terry Molloy as Davros. It's available now from *bigfinish.com* price £10.99 (CD plus digital) and £8.99 (digital only).

DOCTOR WHO
60 YEARS
ONCE AND FUTURE: A GENIUS FOR WAR



The Tenth Doctor by Luke Harmsworth.


Dr. Who?
the tenth doctor

Another picture of the Tenth Doctor and his TARDIS console, by Jenny O'Grady.

POLICE PUBLIC CALL BOX

Kieron as the Tenth Doctor in a photo taken by Si Hart.

be had which didn't involve romance and sex. It was usually just an unspoken understanding – after all, he was too busy saving the universe. But we did have moments like the Doctor noting "You're a beautiful woman, probably" [from *City of Death*, 1979], and the way every companion was treated with genuine respect and affection, without any salacious undertones, despite invariably looking like supermodels.

We can all change, too. At times the 21st-century show has portrayed the Doctor in a more conventional 'TV lead' manner. But I appreciated the Thirteenth Doctor not having a screen kiss, unlike every other modern full-time Doctor, and abruptly shutting down Byron's flattery [in *The Haunting of Villa Diodati*, 2020] rather than flirting. I'm all for 'Thasmin' [the Doctor and Yasmin's relationship], too, which I felt showed there are more flavours of love than just romance (as in the Doctor's relationships with Jo and Romana).

I hope none of this sounds disparaging or judgmental. Part of what makes our show so wonderful is that people can see themselves reflected in it, and these are the reflections I see.

LOVE AND THE RANI

HODGE980 EMAIL

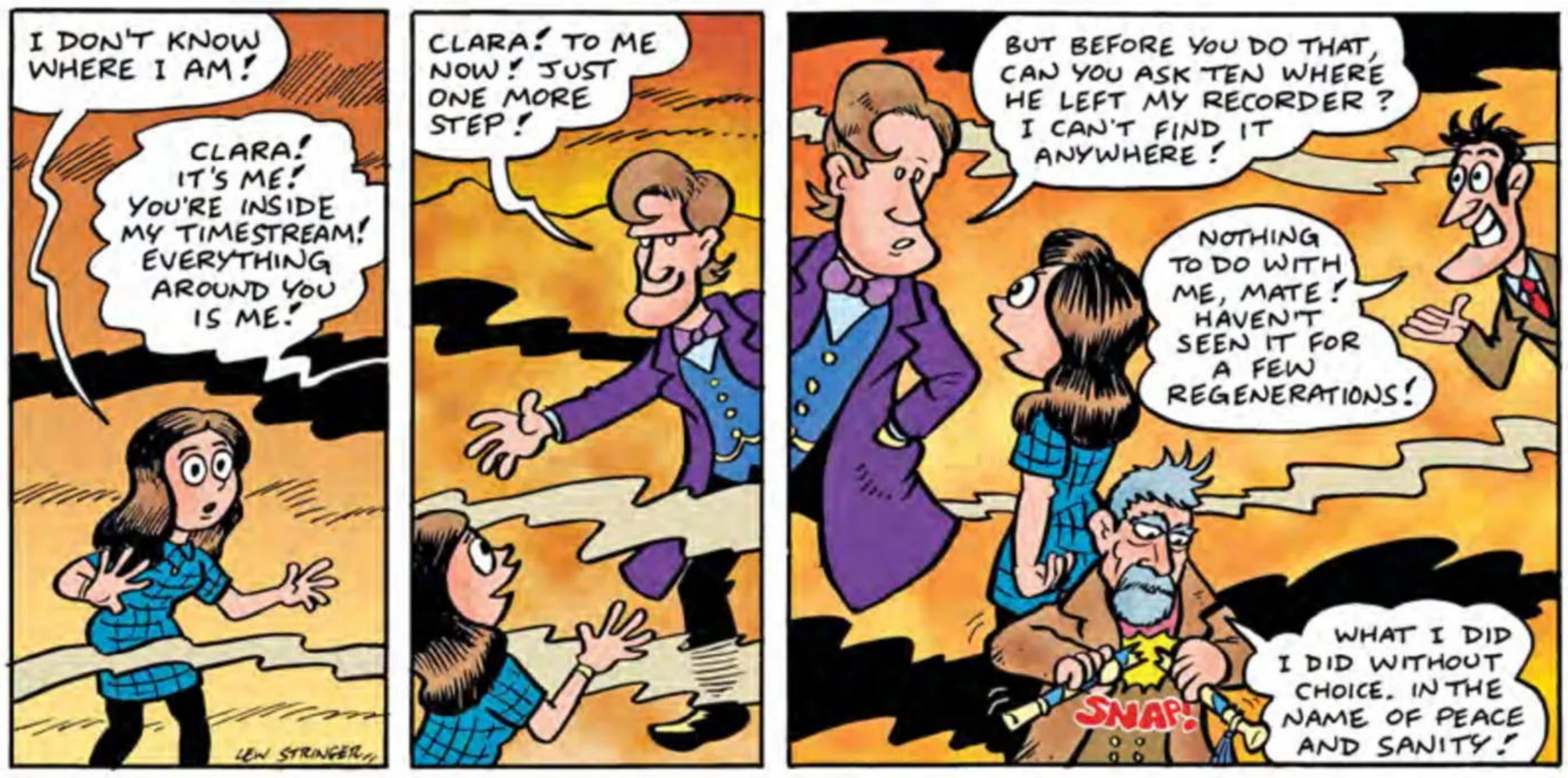
I had to write this email after seeing one of my favourite stories appearing at the bottom of the Seventh Doctor poll. Yes, *Time and the Rani* [1987]. How can such a wonderful story be at the bottom? I know it's got a few awkward scenes, like when the Rani is disguised as Mel, but look at all the good bits!

We have an exciting pre-credits scene of the TARDIS being buffeted by laser beams with state-of-the-art (at the time) graphics, and the TARDIS crash-landing, causing a regeneration, leading to the brilliant new titles and theme tune. Then we have the Rani being fabulously played by Kate O'Mara, who steals every scene she is in, starting with the immortal line "Leave the girl, it's the man I want." And of course, there are the Tetraps, a superbly designed race of monsters, one of the best designs from the 'classic' series.

A promotional shot for *Time and the Rani* (1987) with Bonnie Langford as Mel, Sylvester McCoy as the Doctor and Kate O'Mara as the Rani.

It may not be one of the most serious stories, but I love it! It's fun, entertaining and made me a massive fan. Bottom of the list? Nah! 10/10 for me. →

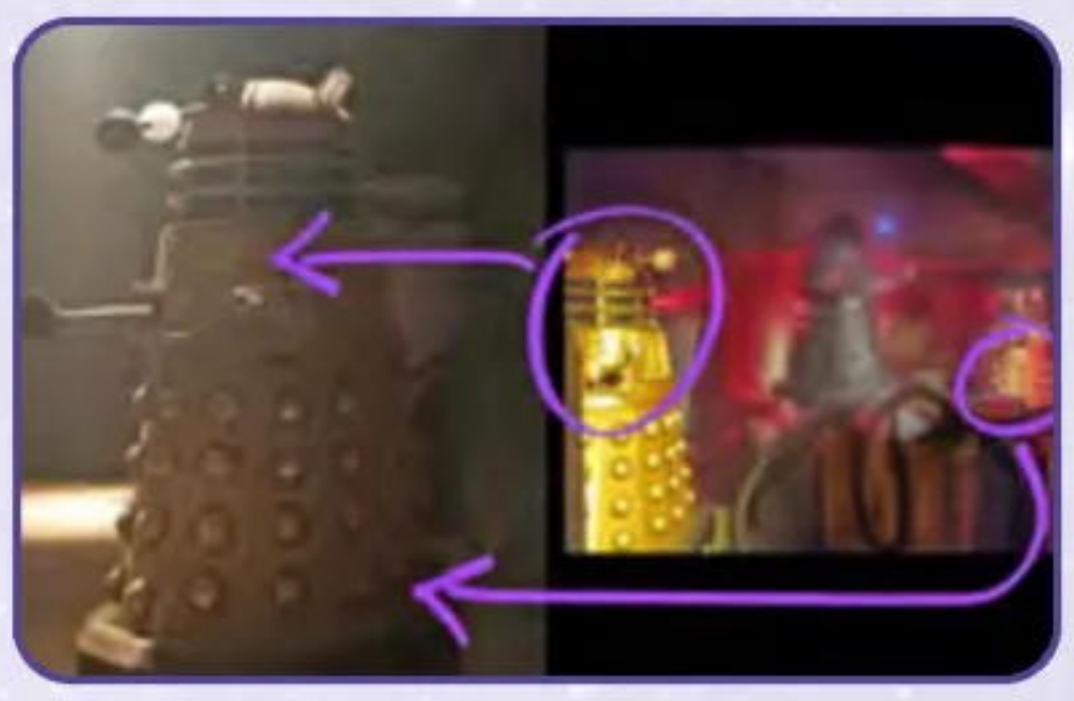
The Daft Dimension BY LEW STRINGER


I DON'T KNOW WHERE I AM!
CLARA! IT'S ME! YOU'RE INSIDE MY TIMESTREAM! EVERYTHING AROUND YOU IS ME!
LEW STRINGER
CLARA! TO ME NOW! JUST ONE MORE STEP!
BUT BEFORE YOU DO THAT, CAN YOU ASK TEN WHERE HE LEFT MY RECORDER? I CAN'T FIND IT ANYWHERE!
NOTHING TO DO WITH ME, MATE! HAVEN'T SEEN IT FOR A FEW REGENERATIONS!
SNAP!
WHAT I DID I DID WITHOUT CHOICE. IN THE NAME OF PEACE AND SANITY!

WHO TUBE

This issue's selection of *Who*-related videos...

▶ Over 30 years in the making, the long-awaited Episode 4 of the fan-film *Devious* has finally been released. Go to: *tinyurl.com/DeviousEpisode4*



▶ More from the Dalek 63.88 team on the fan-owned props that appeared in 2011's *Asylum of the Daleks*. Go to: *tinyurl.com/AsylumFanProps*

Doctor Who
TOM BAKER

▶ Pip Madeley parodies the ending of 1978's *Underworld*, with a very different set of closing credits! Go to: *tinyurl.com/UnderworldPip*

▶ Actress and author Carmen Gomez – best known to *Doctor Who* fans as Anita in *The Two Doctors* (1985) – is invested as Gibraltar's 20th mayor. Go to: *tinyurl.com/MayorAnita*

▶ Pianist Jess Jurkovic performs a transcription of Dudley Simpson's music for a scene from *Planet of the Daleks* (1973). Go to: *tinyurl.com/JessSpiridon*

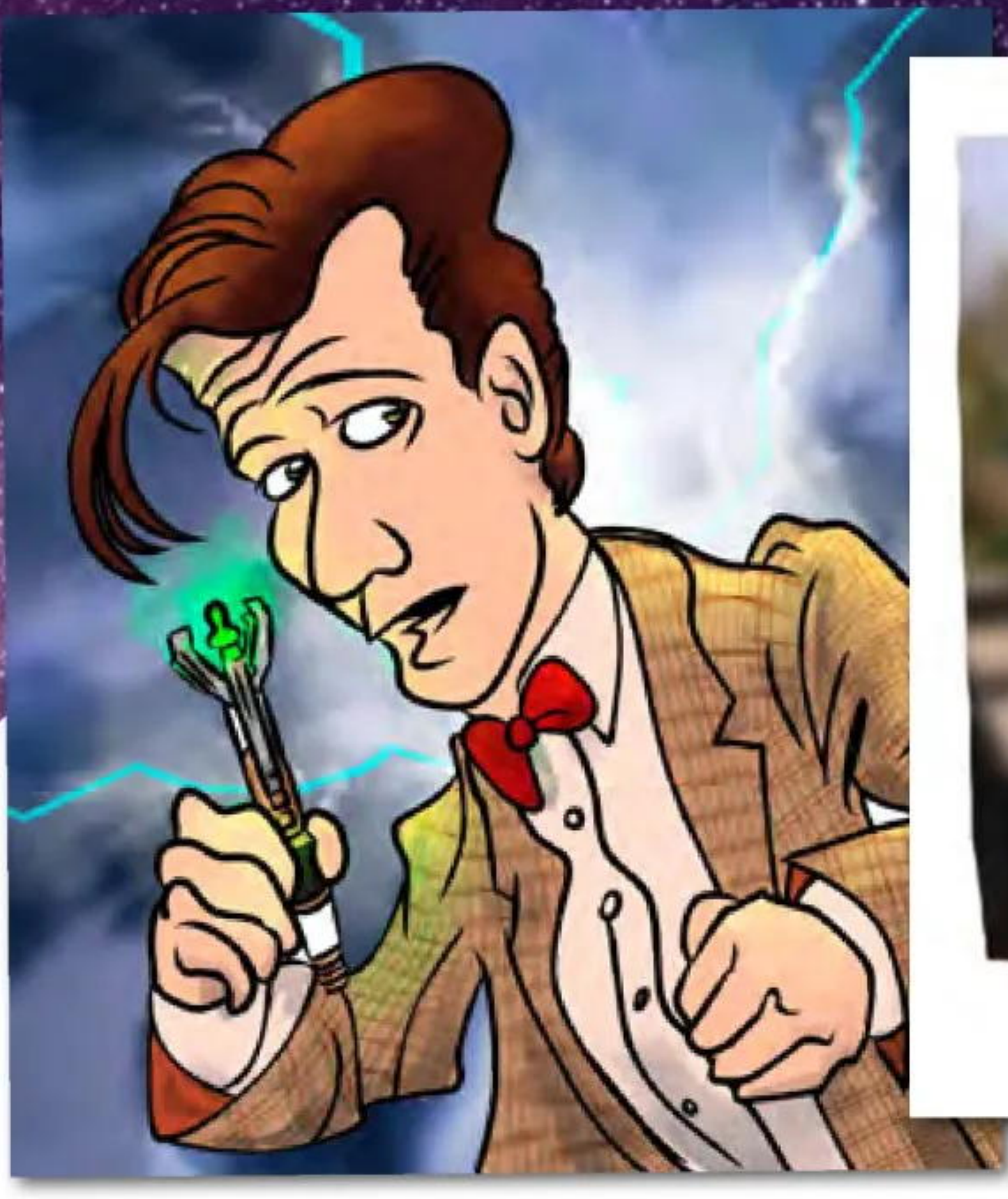
Galaxy Forum

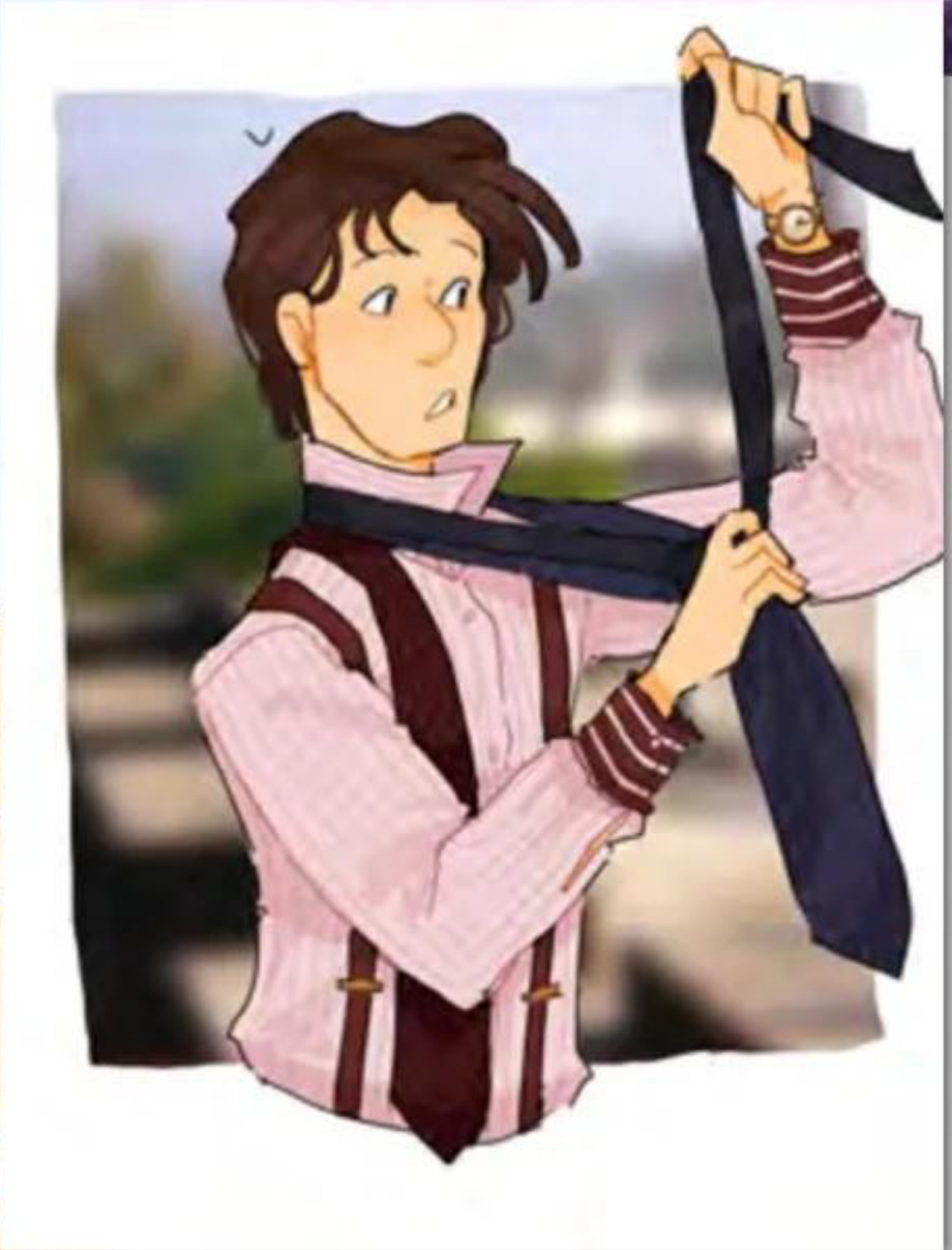
ON TWITTER...

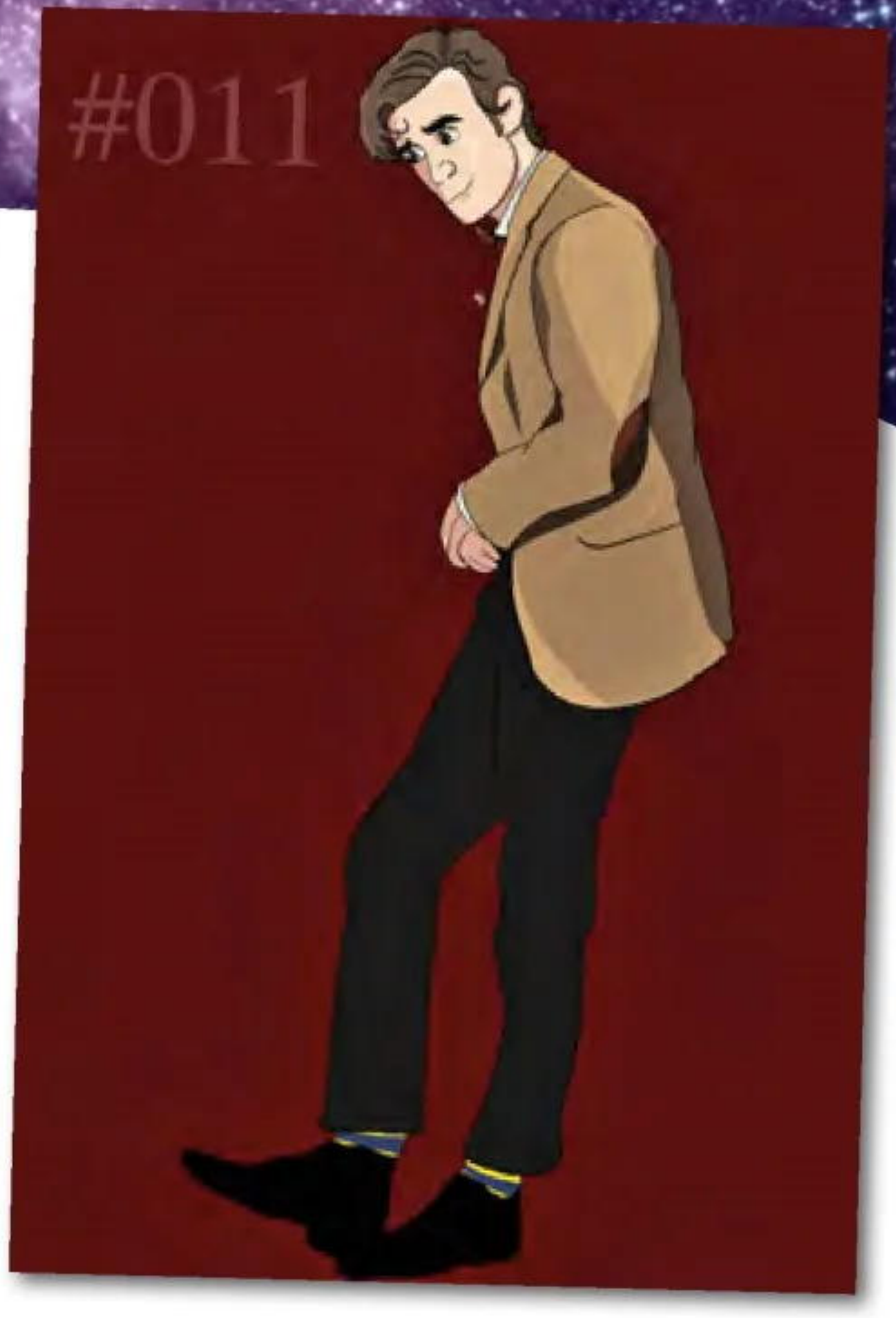
@ChrisChapman81 Seriously delighted to see Jamie Lenman's beautiful illustration of our [Big Finish audio story] *Friendly Invasion* baddies in **DWM** 592. I was not expecting the Second Doctor homage – bravo!

@mrsjmccrimmon Reading the Ninth Doctor poll results: how does *Boom Town* continue to get stepped on? I know Series 1 is strong, but *Boom Town* is masterful stuff!

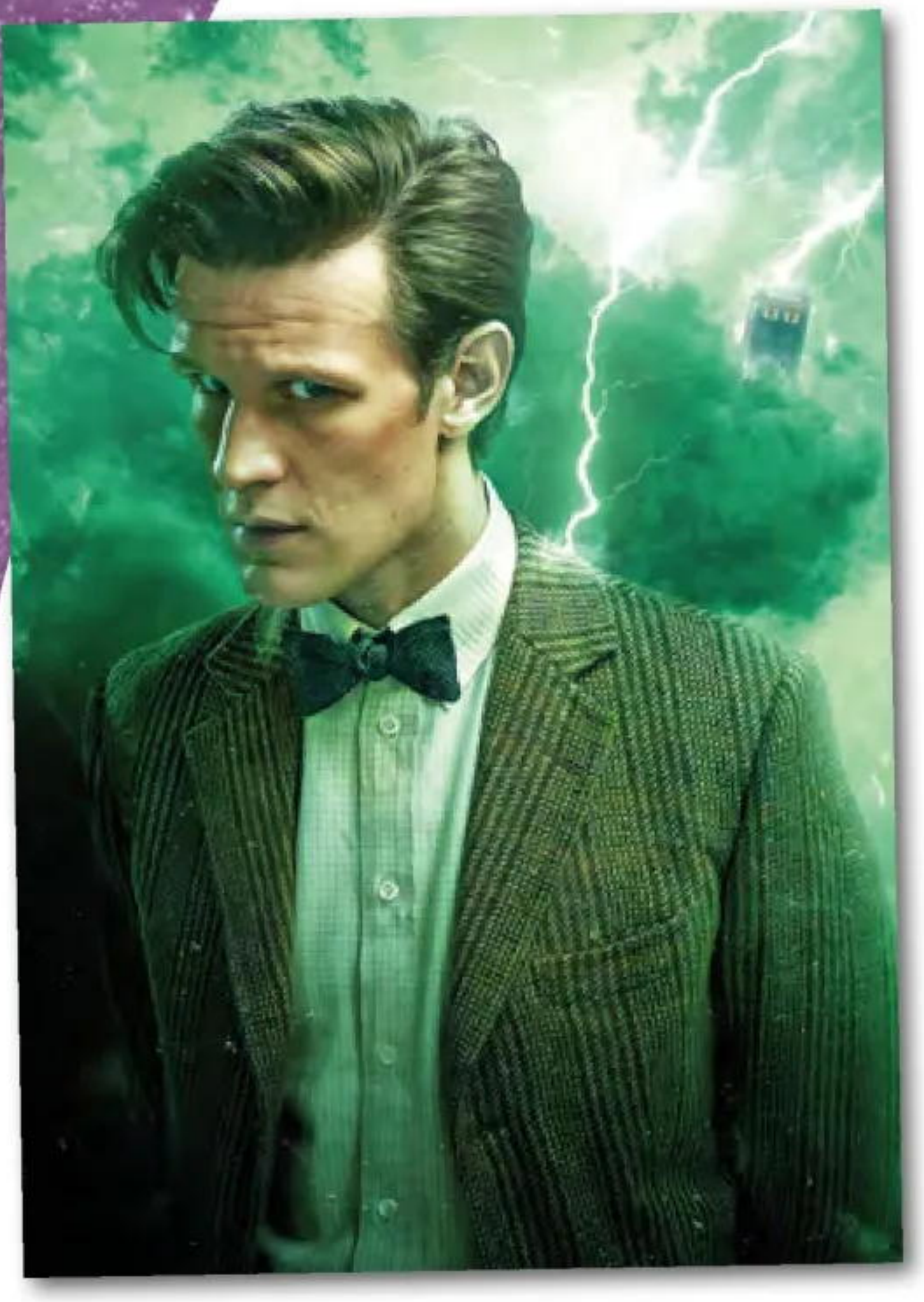
@2MLIKEHEAD *Dragonfire* being above *Silver Nemesis* and *Rose* somehow beating *Boom Town* in their **DWM** polls is pretty much a cardinal sin in my book.


The Eleventh Doctor by Sean Bradshaw.


The Doctor is all tied up in this picture by Anna Dong.



The Eleventh Doctor by FishCustard11.


A portrait of the Doctor by Joseph Cook.

POLL POSITIONS

ALASDAIR HOSWELL CORNWALL

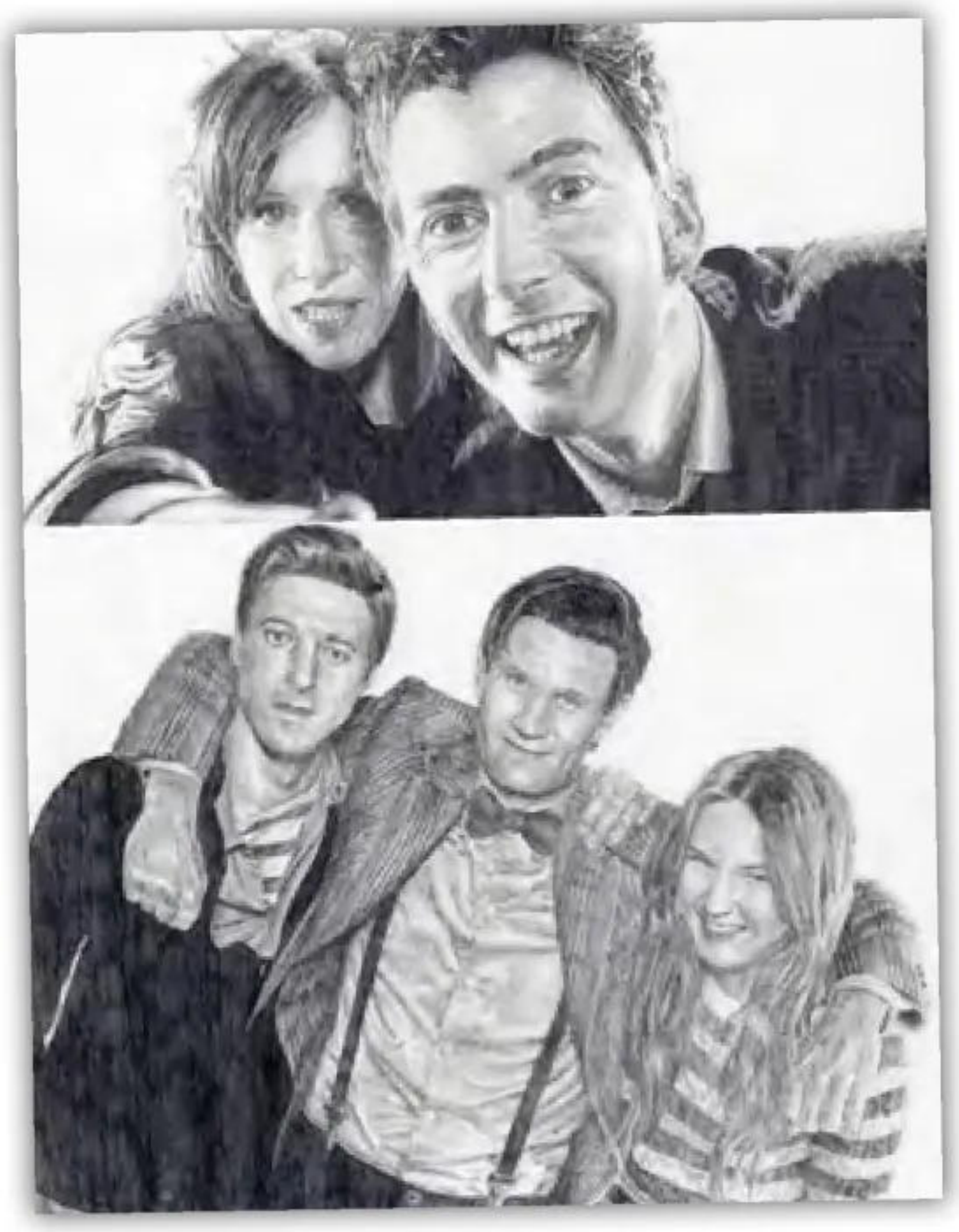
Every month, I look forward to reading **DWM** with a nice cup of tea, and I was particularly interested to read the results of the **DWM** 60th Anniversary Poll for Series 1 [2005] in issue 592.

Series 1, starring Christopher Eccleston and Billie Piper, is my ultimate favourite; it is the season that first introduced me, and many others of my generation, to *Doctor Who*. The Ninth Doctor and Rose having exciting adventures in the year five billion and Victorian Cardiff, and then the encounter with a Dalek, was enough to get me hooked at 14 years old. 'Fantastic' space stations, gas-mask monsters and the final adventure for the Ninth Doctor made me a forever fan of this particular era. I am proud to say that I voted all 10s for Doctor Nine!

DAMIAN WHITTLE EMAIL

With the results of the Tenth Doctor poll due to be announced, I want to pay tribute to one of my all-time favourite episodes, the 2008 Christmas Special *The Next Doctor*. December 2008 was a tough time for me as I knew it was going to be my Dad's last Christmas and I really wasn't in the mood for festive celebrations. For a glorious 60 minutes, though, *The Next Doctor* took me out of my sadness and anxiety into a wonderful steampunk world of Victorian adventures.

It's full of great imagery and memorable characters. Was any villainess ever quite so cool as Miss Hartigan showing up to a funeral in a bright red dress and with a Cyber army? It's a showcase for David Tennant's skill as an actor – he's funny one moment, compassionate the next. The Doctor's kindness to poor Jackson Lake when he reveals the truth to him is especially touching, as is his melancholy admission that he's travelling alone to avoid having his heart broken any more. Wonderful stuff. As with so much of Russell T Davies' writing, humour, grief and adventure all come together to create something special.


The Tenth and Eleventh Doctors with companions, by Chris Mark Patterson.

A promotional image for *The Next Doctor* (2008), featuring the Cyber Leader (Paul Kasey), the Doctor (David Tennant), Jackson Lake (David Morrissey) and Miss Hartigan (Dervla Kirwan).

FISHCUSTARD11 EMAIL

The Eleventh Doctor means so much to me. He was the first Doctor whose adventures I watched from the beginning to the end. I used to run around in a bow tie and a tweed jacket every chance I got when I was younger. Even now I still get goosebumps when watching the reveal of River Song's true identity.

I was lucky enough in April to meet Matt Smith – he was so nice and made me love the Eleventh Doctor more. I finally met my hero!

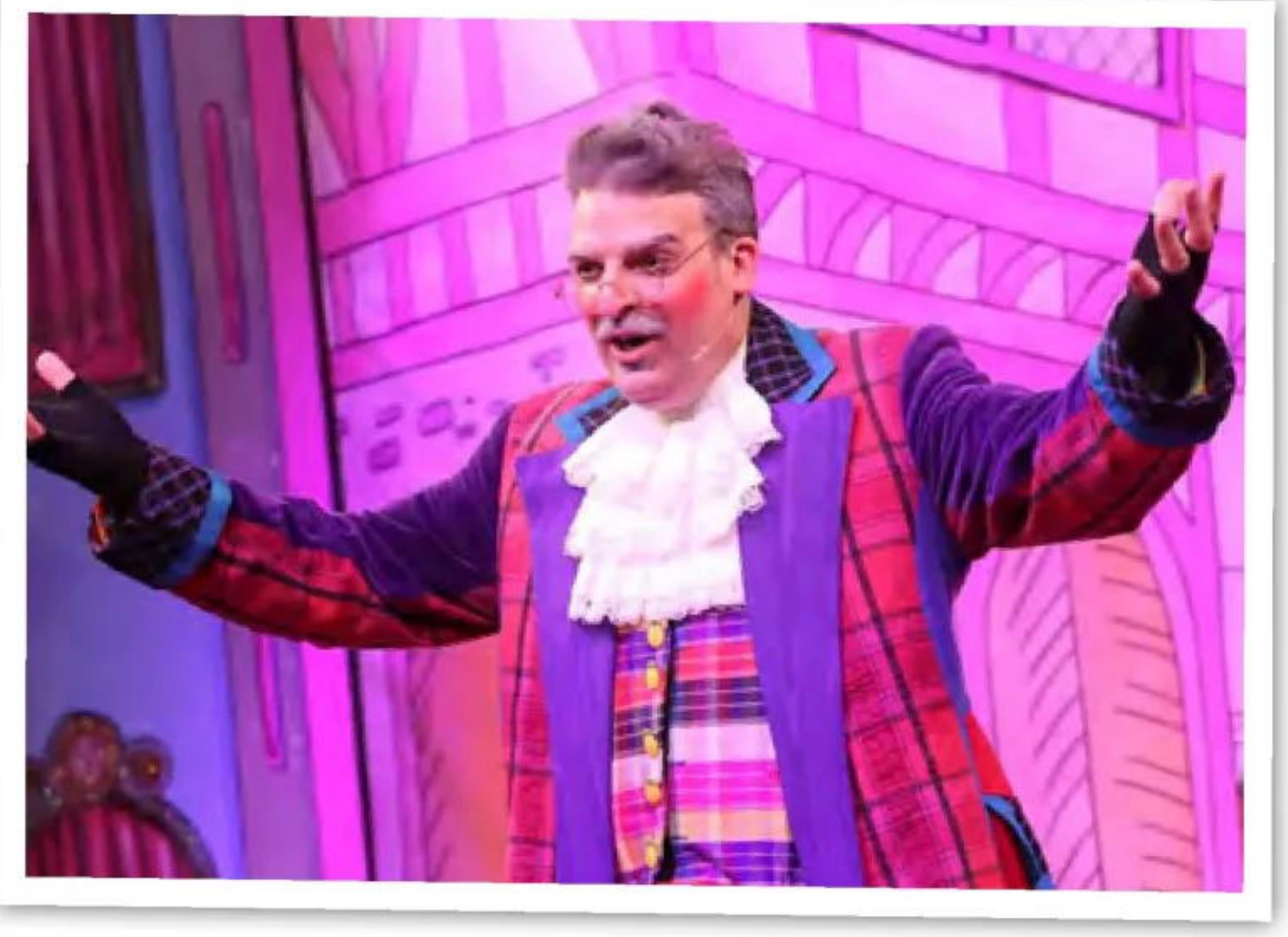
And finally...

ULTIMATE ATTIRE

NICK SCOVELL FAREHAM

I was fascinated to read the inclusion of Colin Baker's coat for the 1989 stage play *The Ultimate Adventure* in *60 Objects, 60 Years* in **DWM** 591. Just wondered if you knew that the glorious coat in question still exists and is still in use?

Here is a picture of my old drama college chum Peter McCrohon wearing the coat (and the waistcoat too, by the look of it) in *Cinderella* at the Cresset Theatre in Peterborough in 2019. He was Baron Hardup. Nice to know it's still doing the rounds... ! **DWM**


Peter McCrohon as Baron Hardup in *Cinderella* at the Cresset Theatre, Peterborough in 2019. The coat was previously worn by Colin Baker as the Doctor in 1989's *The Ultimate Adventure*.

Letter from the Showrunner

Illustration by Martin Geraghty

RUSSELL T DAVIES gives us the latest update from *Doctor Who* headquarters...

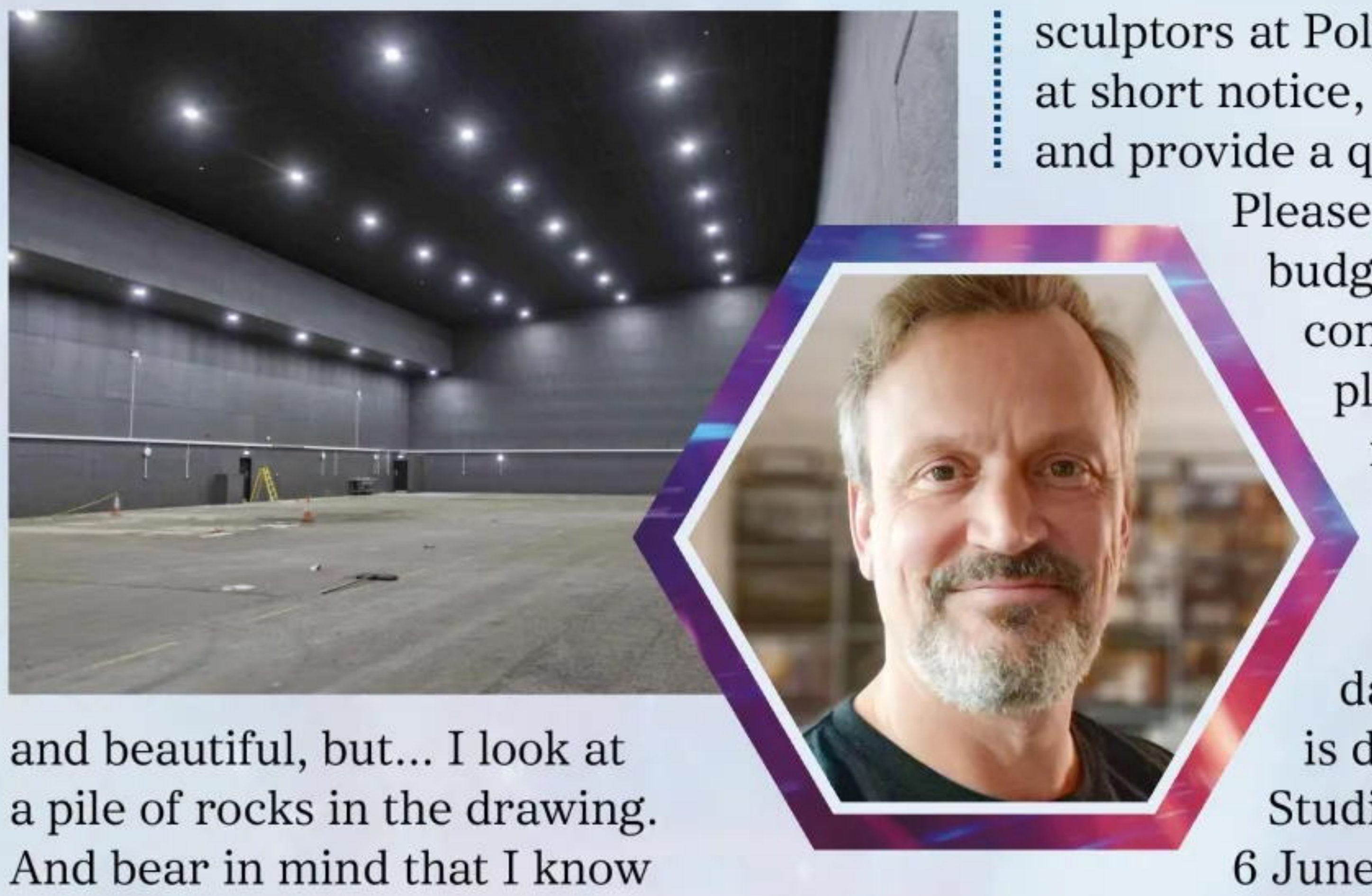
I know nothing.

Nothing. I walk around Wolf Studios and know nothing about what people do. Not a blinking thing. There are fleets of them, hordes of staff, the hardest-working crew in the land, all heaving, sweating, groaning, measuring, staring, hammering, bewailing. Doing what? I have no idea.

Case in point.

There's a great set in the very last block of the 2024 series. It only appears for one scene. But a crucial scene! With a really lovely guest star, unseen by the public, unannounced in the press, cos the scene takes place secretly within the studio, so you've got a nice surprise to come. Oh, but this scene has been hotly debated. This much I know! Should it exist? Is it needed? It's been in, it's been out, it's been reinstated, it's been cut again. Until finally, it stayed, its in-and-out status betrayed by its designation, Scene 27B.

So I'm in the Art Department with Phil Sims, our designer. He shows me the design for Sc.27B, drawn up by Rhys Ifan, our senior art director. And it's great, it's lovely, it's haunting and atmospheric and beautiful, but... I look at a pile of rocks in the drawing. And bear in mind that I know nothing, but I say, "Could that be... I don't know, more?"



"More?"

"I don't know, more."

"More what?"

"Can it be... oh, I don't know, an actual thing?"

"Most things are. What do you mean?"

"Like... ooh, like a statue? A fallen statue? That's very modern, fallen statues!" I glow with my modernness.

Phil sighs and says, "Well, that wouldn't fit. Look at the dimensions, there isn't room for a statue. But what about a statue's head?"

"Ooh," I say, thrilled with my idea, "like a great big giant statue's head. Great!" And then I spy a dog with a puffy tail and run after it. Leaving behind...

An awful lot of decisions.

Scene 27B is being shot in ten days' time.

So! Phil asks Rhys to make some adjustments to the sketch, adding an eight-foot high, ancient sculpted head. Within a couple of hours, Rhys then sends Phil a sketch back (officially known as Head_Sketch2) which is great! And once that's okayed, quickly, he draws up a revised sketch with precise dimensions.

Then our supervising art director, Robyn Paiba, asks the sculptors at Polyprops if they have time, at short notice, to build a Giant Head and provide a quote. Please. Quickly. Please. They do! Quote provided, budgets rearranged, so Robyn commissions the Giant Head, plus additional matching rubble, as fast as she can, on Wednesday 31 May.

Bang, crash, saw, clatter. Four working days later, the Giant Head is delivered to Stage 3 of Wolf Studios at the end of Tuesday 6 June in all its polystyrene-and-polyurethane-coated glory. But wait, hold on, the design isn't finished! Rhys sends Phil a Photoshop paintover of the head with an idea for blue markings on the face. Phil's thinking fast, says, hmm, yes, wonderful, but maybe tone the blue down? Desaturate? But yes, off you go!

> "There's a great set in the very last block of the 2024 series. It only appears for one scene. But a crucial scene!"

A team of painters then spends a couple of days sealing, texturing and painting the sculpt under Rhys' supervision. Finally, on the day of the shoot, at 6.00am, Rhys and the set dressers haul the Giant Head into position on the set. They bed it into the floor with grit and rubble, and scatter dust all over it. They stand back. And it's *beautiful*. They did it. Phew.

And then! Look! It's me! Wandering onto the set. Coming to have a little shufti. (But really to meet the guest star, cos, y'know, famous, okay?)

So I stand there. I look around.

There's a Giant Head!

"Oh!" I say. "That's nice! It's a Giant Head!"

A perspiring team nods.

I say, "That's a good idea!"

More nods.

And then I say, "It's amazing what you've got lying around, isn't it? God, your job's fun. Ooh look, there's a famous person, bye bye!"

And off I go.

I. Know. Nothing. **DWM**

WOLF STUDIOS WALES
STIWDIO BLAIDD CYMRU

Above: The interior of Studio 3, and designer Phil Sims.
Below: The showrunner at Wolf Studios. Photo © Russell T Davies.

Production Diary

Music is in the air as *Doctor Who* script editor **SCOTT HANDCOCK** files his latest report from Wolf Studios...

As filming commences on the final block of Ncuti Gatwa's first season, this year's Specials near completion and plans start picking up pace for the *next* season.

Thursday 1 June

The month kicks off with a typical Thursday at Bad Wolf. Usually, we try to pick out the more exciting-sounding meetings for this *Production Diary*, but we're also wanting to give a sense of everything that goes on within a modern TV production environment.

Yes, we have our big four-hour tone meetings every few weeks, and our equally long production meetings for every block, but we never really mention the routines. Thursdays, for instance, include a lot of weekly catch-up meetings, covering everything from contracts to costume, budgets to locations, clearances and rights. All the day-to-day business that keeps ticking over throughout production.

Today also squeezes in a pre-light session for the TARDIS ahead of Block Five, wires and SFX meetings for the same episodes, plus a VFX review of a Block Three episode.

Friday 2 June

Another pre-light today – this time for a set first seen in the upcoming Specials.

Monday 5 June

Block Five begins filming today, double-banking with Block Four!

Tuesday 6 June

Benjamin Cook visits the set for **Doctor Who Magazine**, just as our other Ben C (director Ben Chessell) makes a splash on his final day of filming Block Four. Meanwhile, at the Sherman Theatre in Cardiff, Bonnie Langford returns to set for her first day back as Melanie Bush!

Wednesday 7 June

Today, we shoot some pickups for a Block Two sequence. One of the advantages of working on a long-running shoot is it gives us the ability to respond to things in the edit and, as today, offer a few alternatives before we picture lock.

Meanwhile, upstairs in the office, production runner Danny Van-Der Nguyen adorns a coffee with the *Doctor Who* logo. His latte art is now infamous – it even has its own Instagram account: dw_dannylatteart

Below: A dusty K9 in a corner of the studio.

Bottom: Production runner Danny Van-Der Nguyen's coffee.

Monday 12 June

Set dec assistant Lois Drage leads me down to Stage 3 to look at how work on an upcoming set is coming along. Across the studio, I spot a former companion gathering dust on the studio floor...

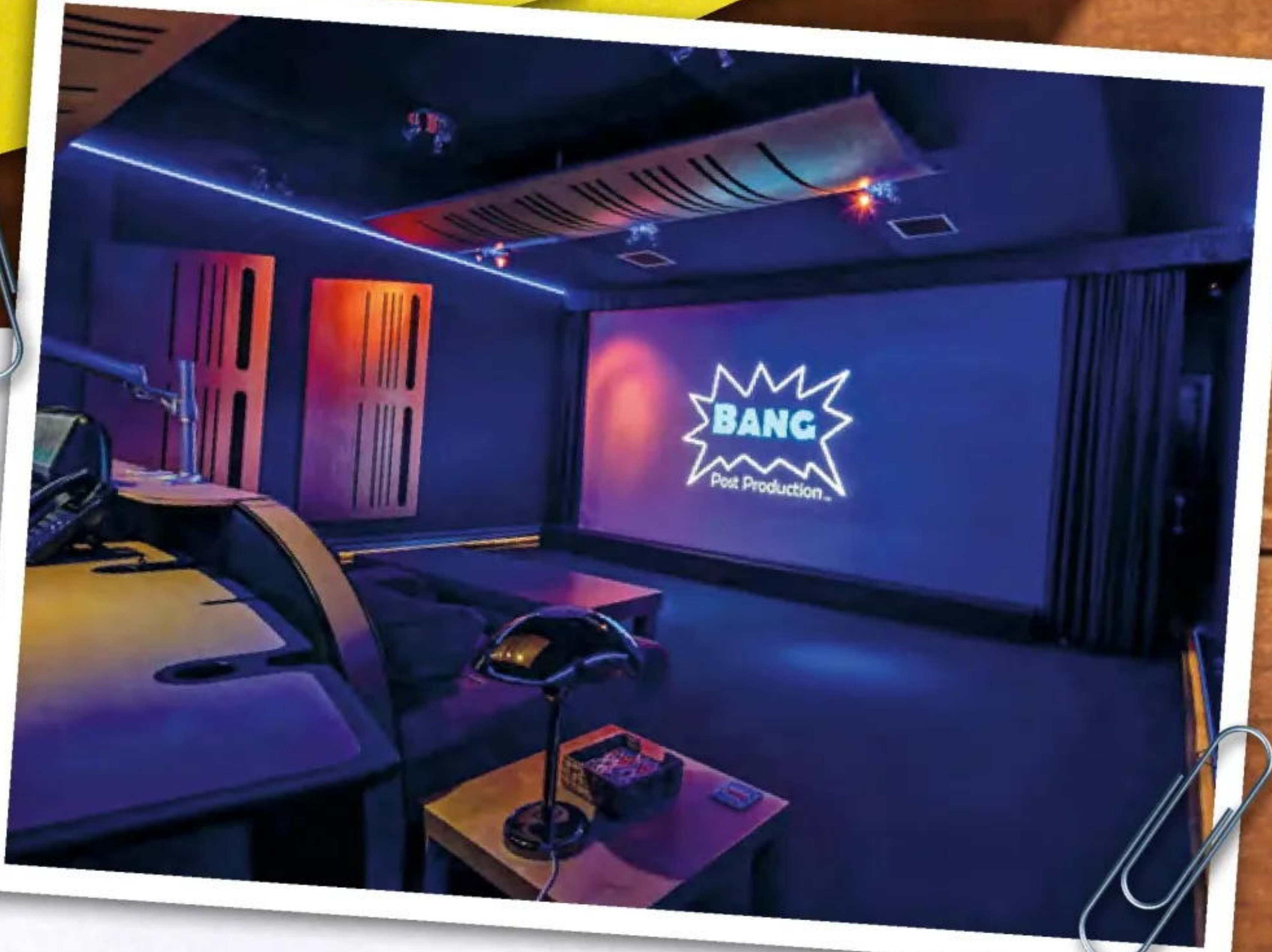
Tuesday 13 June

The senior production team meet to discuss future crewing for the next season, and we receive script revisions for our two Block Five episodes (pink and blue respectively).

Wednesday 14 June

With Block Five now underway, the regular routines keep ticking along. Wednesdays include catch-ups with Millennium FX (who oversee our prosthetic requirements) and post-production (who are busy wrapping up on the Specials, working through our current season, and planning how to tackle what comes next).

Below: 2nd assistant director Lauren Pate hole-punches a script.



Right: One of the edit suites at Bang Post Production in Cardiff.

2nd assistant director Lauren Pate also visits the production office to print a script for one of our guest cast.

Friday 16 June

Costume designer Pam Downe meets with our producers to discuss budgets and potential plans for Season 2.

Tuesday 20 June

Doctor Who is about so much more than just what you see on screen. It's this magazine, and comic strips, and books, audio dramas, action figures… the possibilities are endless! Which is why BBC Studios hold a regular Licensee Day. This is where all the creative teams from the likes of BBC Books, Big Finish, Titan Comics, Character Options – and more, so many more – venture to Cardiff to sit down with Russell T Davies and the team, tour the studios, watch clips from upcoming episodes, and generally get a feel for where the show's heading in the coming year. But they're sworn to secrecy, so don't bother asking. Their lips are sealed.

Thursday 22 June

Our executive producer team, plus producer Vicki Delow, head across to Bang Post Production for the final mix of this year's third Special: *The Giggle*. This is where everyone sits down to watch the episode in its most complete form, focusing on the sound effects, music and level mixing. (Spoiler: it's almost finished.)

But *Doctor Who* never rests, and when they return to the studio, they're greeted by draft one of our very first script for the next season. The adventure continues!

Friday 23 June

Block Three crew reassemble to discuss an important ADR recording session, due to take place early in July.

Monday 26 June

Executive producers gather with director Ben Chessell, producer Chris May and editor Chris Roebuck to view the first full cut of a Block Four episode. It is unlike anything *Doctor Who* has ever done before.

Tuesday 27 June

The Block Five team break away to discuss a new take on a familiar set, and Murray Gold delivers a brand-new theme for the upcoming era. (Russell plays it on a loop, at full volume, so it echoes down Bad Wolf's corridors. Nobody tells him because we're all just really enjoying it!) **DWM**

Right: Script editor Scott Handcock with camera operator Jonathon Aiken and DWM's Benjamin Cook.

TIME AND SPACE VISUALISER

Each issue, the Time and Space Visualiser looks back at a landmark moment and provides updates on *Doctor Who* luminaries, past and present...

Theatre

Christopher Eccleston will play Scrooge in *A Christmas Carol* at London's Old Vic from 11 November until 6 January.

In the National Theatre's latest season, **Jo Martin** leads the cast of *Death of England: Closing Time*. This new play about family grief runs from 13 September to 11 November. From 13 July to 26 August, **Pearl Mackie** is among the cast of *Grenfell: in the words of survivors*, which draws upon the testimony of residents at the heart of the Grenfell Tower tragedy.

National Theatre
GRENFELL
IN THE WORDS OF SURVIVORS
Gillian Slovo

Freema Agyeman returns to the stage in *God of Carnage* at London's Lyric Hammersmith from 1 to 30 September. She's joined by **Ariyon Bakare**, **Dinita Gohil** and **Martin Hutson**.

Television

Michael Sheen and David Tennant in *Good Omens*.

David Tennant and **Michael Sheen** return for the second series of *Good Omens*, on Amazon Prime from 28 July. **Derek Jacobi**, **Doon Mackichan**, **Maggie Service** and **Nina Sosanya** also return, and are joined by **Shelley Conn**, **Peter Davison** and **Siân Phillips**, among others. The series is written by **Neil Gaiman** and directed by **Douglas Mackinnon**.

Catherine Tate stars as Princess Georgiana in *Queen of Oz*. Georgiana is a disgraced royal, sent to Australia to mend her ways and prevent the country from leaving the Commonwealth. The series, which started on 16 June, is available on BBC iPlayer. **Niky Wardley** is also in the cast.

The third series of *Staged*, which started on 14 June on BBC One, is available on BBC iPlayer, having premiered last year on BritBox. **David Tennant**, **Michael Sheen** and **Georgina Tennant** return as themselves. **Jim Broadbent**, **Olivia Colman**, **Neil Gaiman**, **Peter De Jersey**, **Nina Sosanya** and **Ty Tennant** join the cast.

A one-off special edition of the BBC's hit comedy-drama *There She Goes* is currently available on iPlayer. The special sees **David Tennant** and **Jessica Hynes** return as parents Simona and Emily.

Film

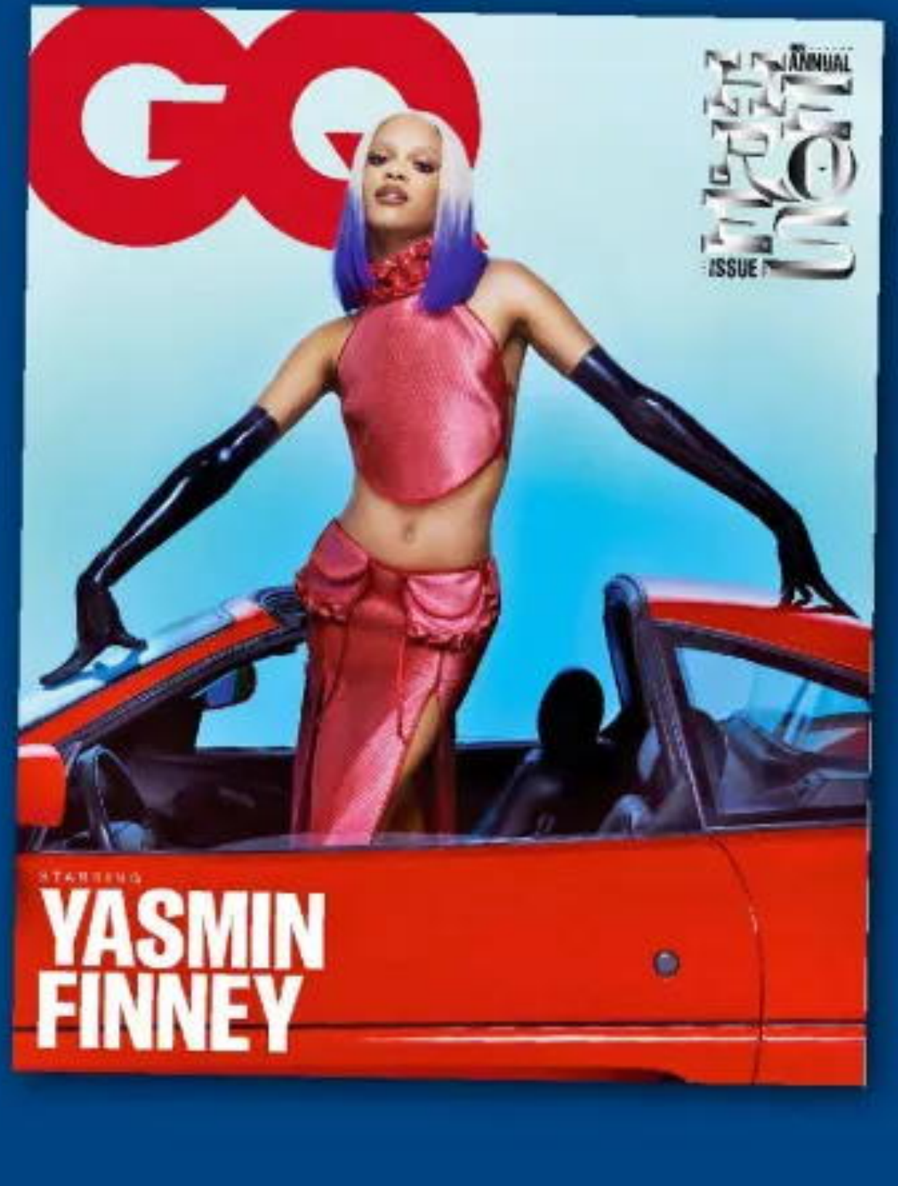
Ncuti Gatwa
Ken again!
Barbie
Only in Theaters
July 21

Ncuti Gatwa plays one of several Kens in *Barbie*, released in cinemas on 21 July. **Ritu Arya** plays journalist Barbie.

Currently in cinemas, **Aisling Bea** and **Matthew McNulty** are in the cast of *Greatest Days*, which features songs from Take That.

Miscellaneous

Ncuti Gatwa is among those interviewed in the British *Vogue* Pride issue, and **Yasmin Finney** is on the cover of *GQ*'s *Heroes* issue. Both magazines are on sale now.



Kenneth Cranham and **Celia Imrie** were both awarded CBEs in the King's Birthday Honours. **Winston Ellis** was awarded an MBE.

ALEX MOORE

OBITUARIES

Patricia Prior

Dennis Powell

Anthony Gardner

Roger Squires

Patricia Prior, who played Mrs Ollis in *The Three Doctors*, died aged 94 on 12 June.

Stunt performer **Dennis 'Dinny' Powell** died on 6 June, aged 90. As part of the HAVOC team, he worked on *The Ambassadors of Death*, *Terror of the Autons*, *Colony in Space*, *The Curse of Peladon* and *Genesis of the Daleks*.

Anthony Gardner died at 85 on 3 June. He played Alvis in *The Macra Terror*.

Roger Squires, who was an uncredited UNIT soldier in *Robot*, died on 1 June, aged 91.

News has recently reached **DWM** that **Derek Smith**, who played the Doorman in *Human Nature*, died at 95 in March.

Derek Hunt died on 27 February, aged 90. He played uncredited roles in 20 *Doctor Who* stories, the first being *The Underwater Menace* and the last *The Trial of a Time Lord*. Most notably he played James, the ill-fated butler in *Black Orchid*.

Raymond Callaghan, who played Ablif in *The Invasion of Time*, died on 8 January, aged 83.

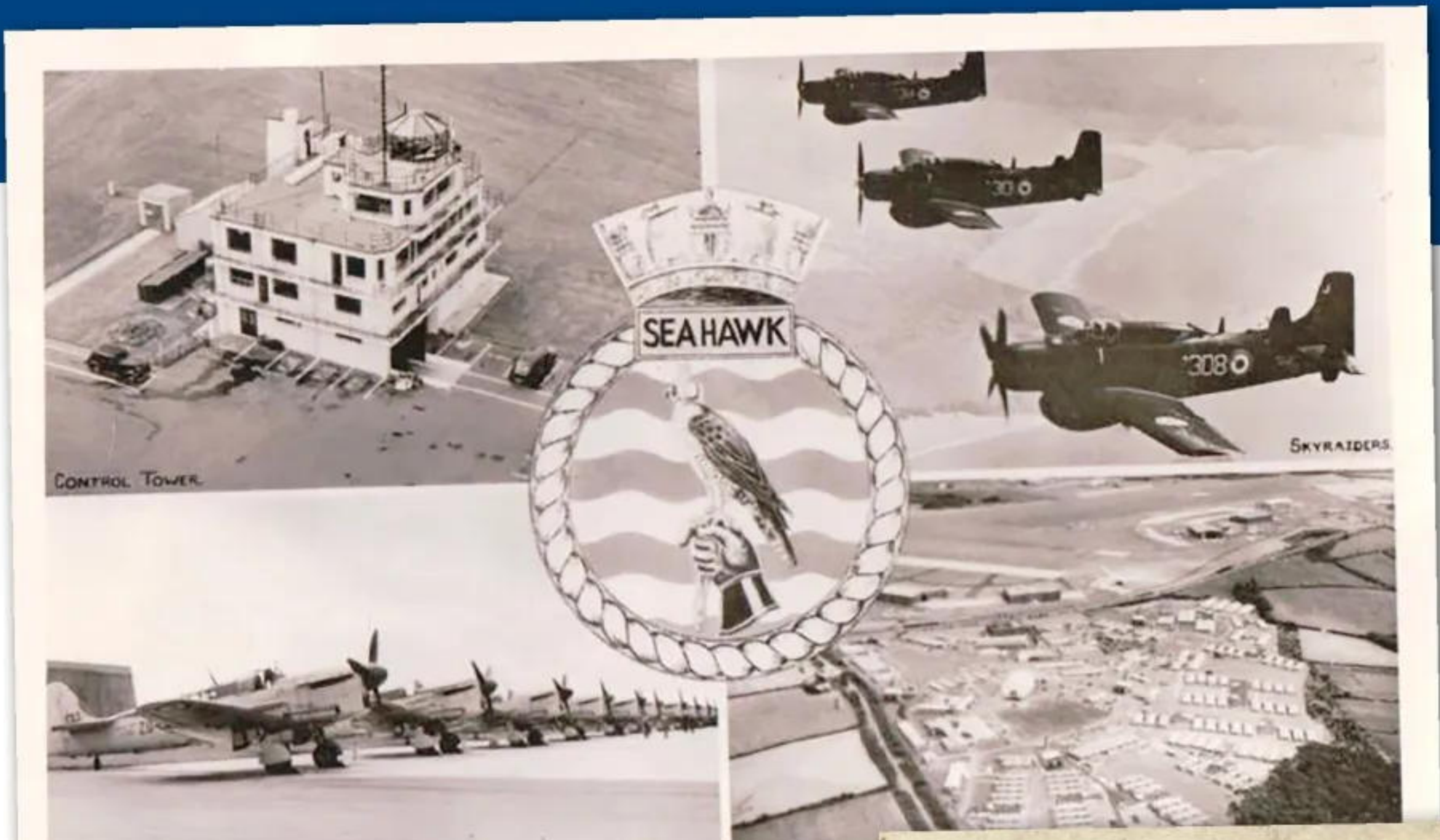
Bernard Lloyd-Jones, designer of *Earthshock*, died at 80 in December 2022.

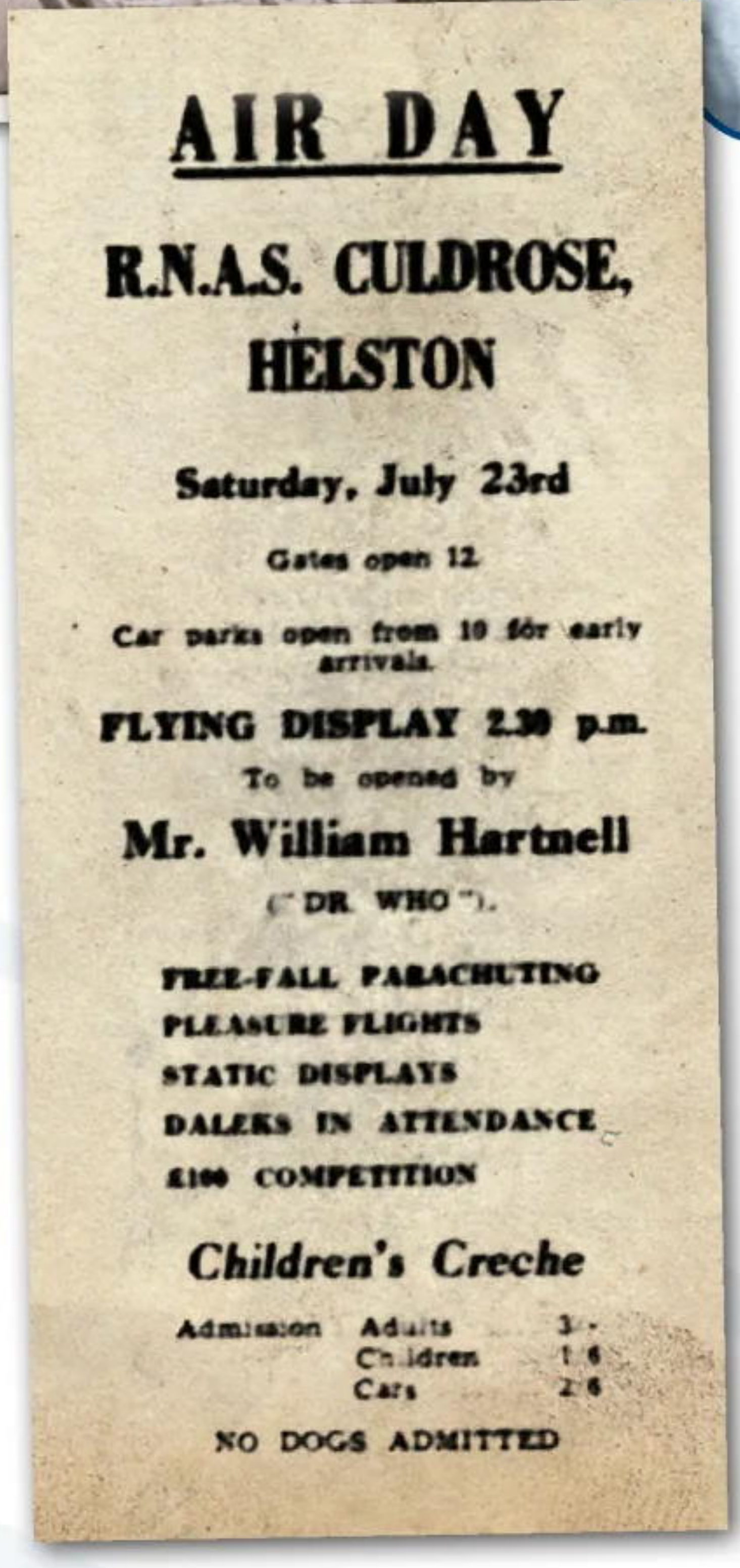
Derek Smith

Derek Hunt

Raymond Callaghan

THIS MONTH IN... 1966
SATURDAY 23 JULY





AIR DAY

R.N.A.S. CULDROSE, HELSTON

Saturday, July 23rd

Gates open 12

Car parks open from 10 for early arrivals.

FLYING DISPLAY 2.30 p.m.

To be opened by

Mr. William Hartnell

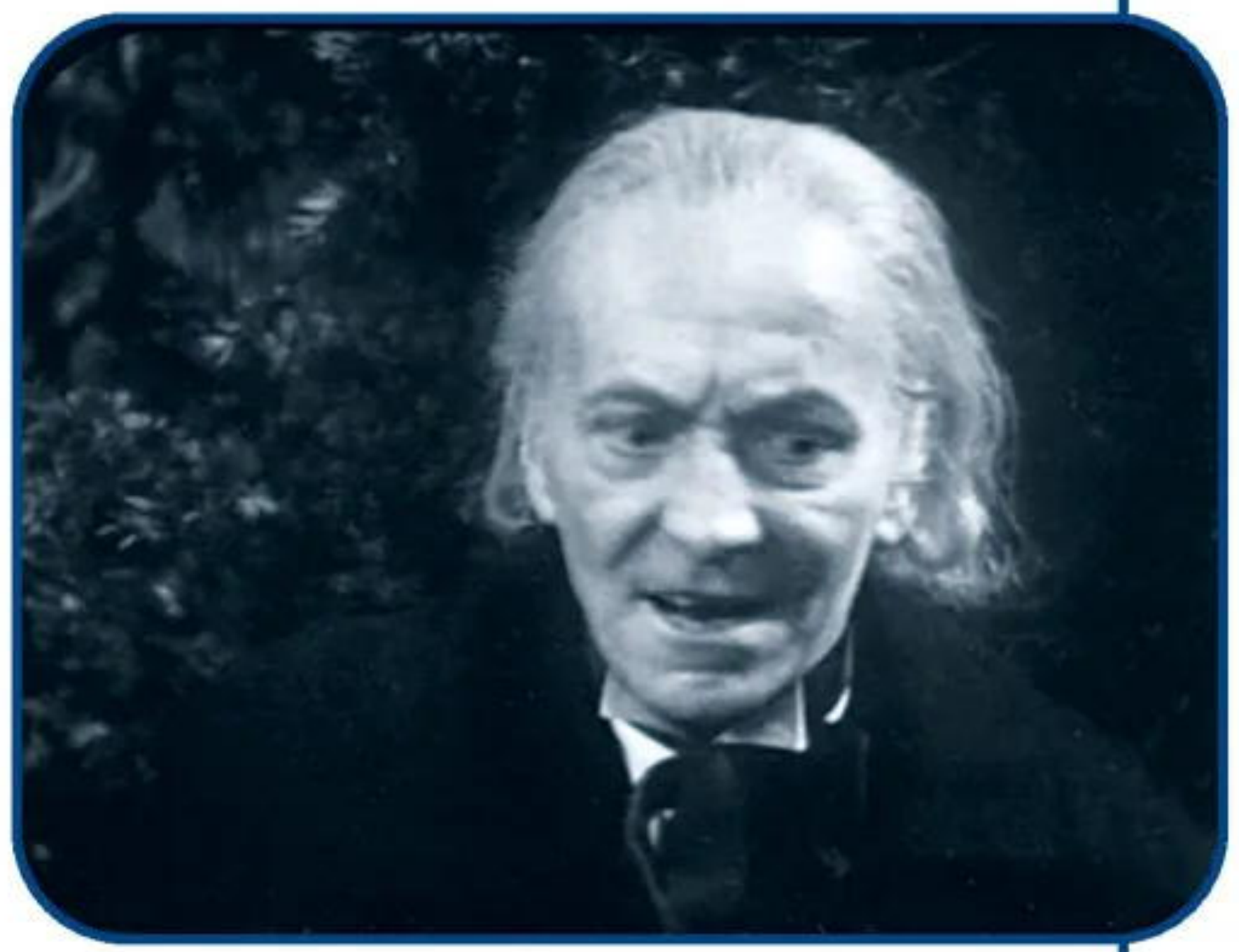
("DR. WHO").

FREE-FALL PARACHUTING
PLEASURE FLIGHTS
STATIC DISPLAYS
DALEKS IN ATTENDANCE
£100 COMPETITION

Children's Creche

Admission	Adults	3/-
	Children	1/6
	Cars	2/6

NO DOGS ADMITTED



Above left: A 1960s postcard of Royal Naval Air Station Culdrose (also known as HMS Seahawk).

Above right and below left: Ben (Michael Craze), Polly (Anneke Wills) and the Doctor (William Hartnell) in *The Smugglers* (1966).

Left: The Air Day event was advertised in the 14 July edition of *The West Briton*.

Right: The news of William Hartnell's departure from *Doctor Who* made the front page of the *Daily Mirror* on 6 August.

For the more fervent plane-spotters gathered at Royal Naval Air Station Culdrose near Helston, in Cornwall, the annual Air Day was a disappointment. Low cloud cover meant that the Lightning interceptor couldn't make it, the Tiger Moth aerobatics were off, and the parachute drops were ruined. Despite the worsening conditions, the Red Arrows display went ahead – drawing "oohs" from the crowds below as the famous RAF jet team swept across the sky, leaving coloured contrails in their wake. Several small Hiller helicopters indulged in "cheeky antics… swooping and rising in a rhythmic 'dance'" – according to the reporter from *The West Briton*, at least.

And then the Daleks invaded, as they often do, forcing the Hillers to swoop to the visitors' rescue. Smoke bombs were dropped, but the creatures' incursion was ultimately foiled by "the Navy's invincible secret weapon" – a roll of red carpet that prevented them from advancing across the airfield.

All told, then, it was just as well that Dr Who himself was in attendance, albeit disguised as actor William Hartnell. At around 2.30pm, he emerged from the TARDIS, which had 'landed' on a specially built stage, to announce the start of the flying displays – even though (according to a report in an unidentified newspaper), the Daleks' "destructive force became evident… when some mysterious anti-magnetic device blotted out [his] opening remarks". Even dressed in civvies, without his *Doctor Who* wig, Hartnell was a huge attraction – besieged by scores of cheering children waving autograph books.

They couldn't possibly have known that they were seeing him at his last-ever public appearance as the Doctor. Worn down by the demands of weekly recording, his abilities increasingly affected by arteriosclerosis, Hartnell had agreed to give up the role one week earlier. Despite his exhaustion, he made the long journey to Helston the day after the Hammersmith recording of the last-but-one episode of what would now be his last-but-one adventure – the Cornwall-set *The Smugglers*. Two weeks later, on Saturday 6 August, the news finally broke. "I think three years in one part is a good innings, and it is time for a change," he said, in a single short quote repeated across multiple news reports.

The papers were keen to stress it wasn't the end of *Doctor Who* itself. In the *Daily Mail*, an unnamed "BBC official" said: "We are now looking for a replacement but it's too early to say whom we have in mind." In the *Daily Express*, another anonymous corporation employee added: "Finding a new Dr. Who will be a problem." The BBC was still considering how to explain Hartnell's departure, claimed the *Daily Mirror*: "He may just vanish into Space, or – the more likely solution – another actor will be made up to look as much like the original Dr. Who as possible." (Just imagine.)

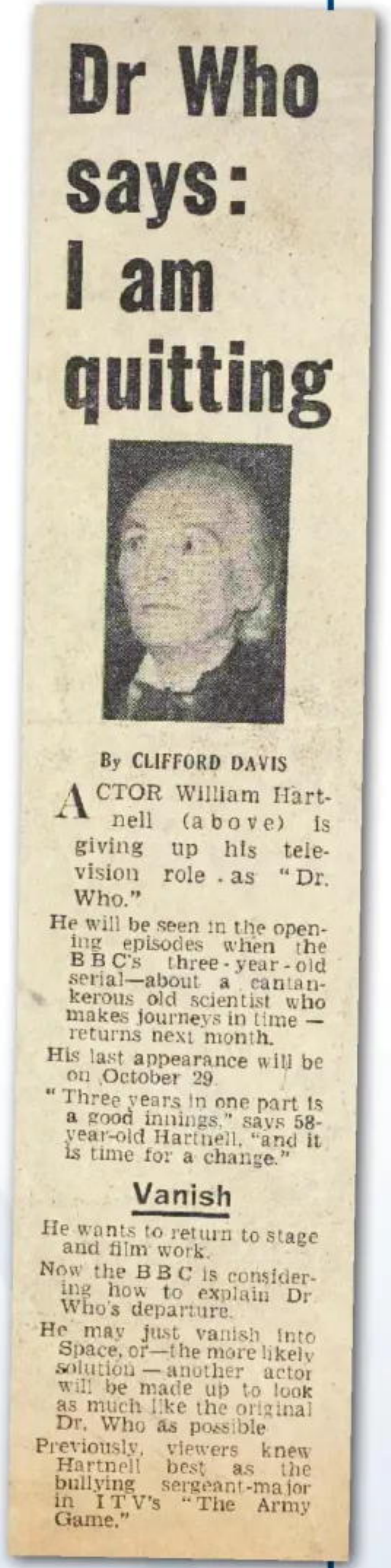
Five days later, in the *Mirror*'s *Televiewpoint* column, Mrs D Vernon of Leeds echoed the thoughts of everyone who cared when she wrote: "How sad that William Hartnell is giving up the role of Dr. Who. This talented character dominated the series and I can't think who can adequately replace him." But H Parsons of Stourbridge had an innovative suggestion: "How to explain a new Dr. Who to young viewers? Simple. Dr. Who is exposed to a mad scientist's ray which alters his features."

The eventual explanation – physical regeneration – remained unimagined and unimaginable, at least for now.

Meanwhile, Hartnell was presented with a photo album to commemorate his day at RNAS Culdrose. A very special day – because he must have guessed at the time that it'd prove to be the last time he'd be cheered by hundreds of children as their hero, the one and only Doctor. That, surely, must have made a round trip of hundreds of miles more than worthwhile.

Inside the album, he wrote a short message to himself: "My boy scout act paid its way, I think."

ALAN BARNES



Dr Who says: I am quitting

By CLIFFORD DAVIS

ACTOR William Hartnell (above) is giving up his television role as "Dr. Who."

He will be seen in the opening episodes when the BBC's three-year-old serial—about a cantankerous old scientist who makes journeys in time—returns next month.

His last appearance will be on October 29.

"Three years in one part is a good innings," says 58-year-old Hartnell, "and it is time for a change."

Vanish

He wants to return to stage and film work.

Now the BBC is considering how to explain Dr Who's departure.

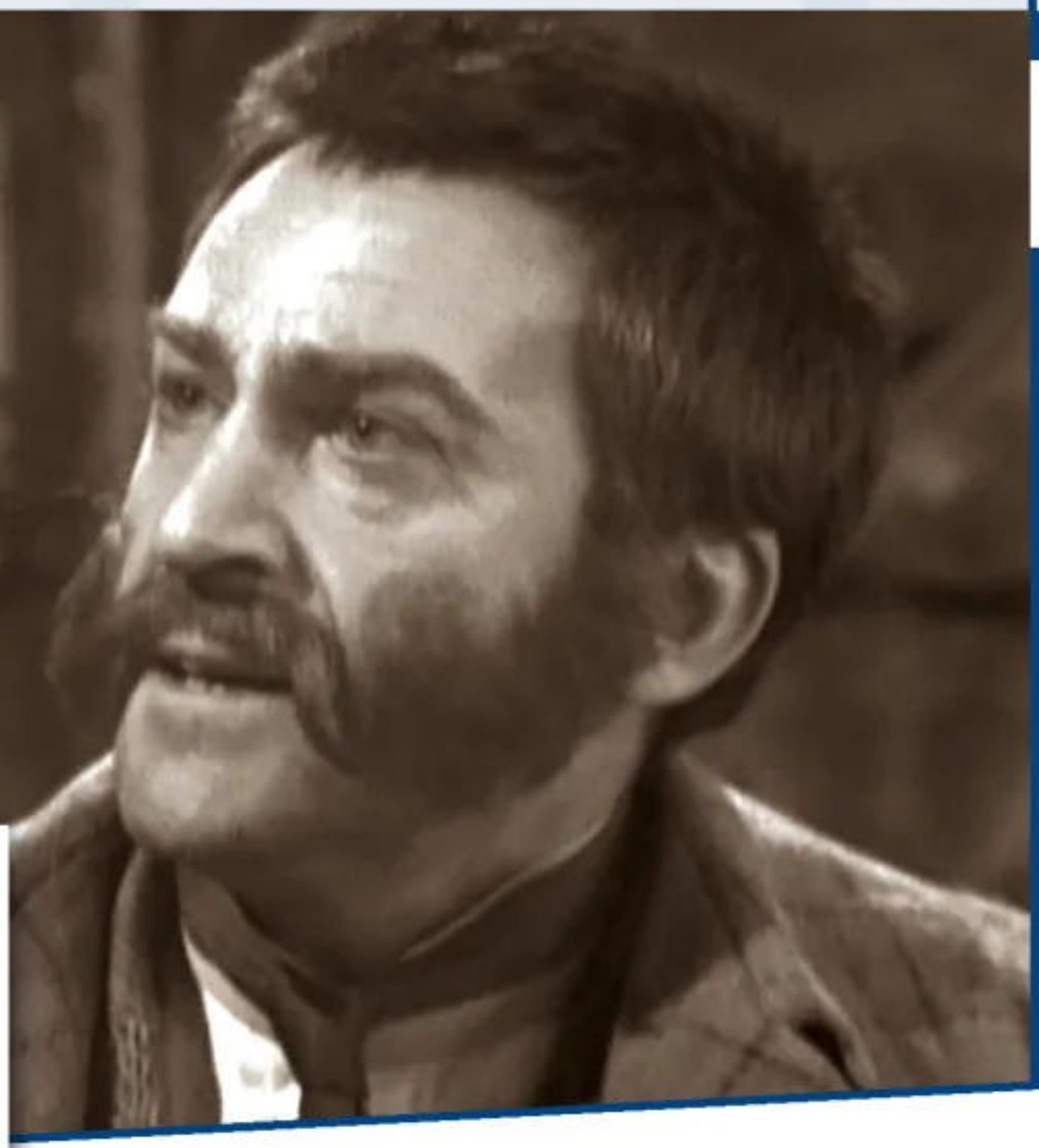
He may just vanish into Space, or—the more likely solution—another actor will be made up to look as much like the original Dr. Who as possible.

Previously, viewers knew Hartnell best as the bullying sergeant-major in ITV's "The Army Game."

ALSO THIS MONTH

Monday 8 August

Cornwall – specifically, the area around Port Isaac – was also the location for *The Devil's Foot*, an episode of the BBC's most recent *Sherlock Holmes* series repeated at 8.00pm on BBC1. Playing the murderous Mortimer Tregennis opposite Douglas Wilmer's Holmes was a guest star on the cusp of taking his most famous role: none other than Patrick Troughton.



THE DEVIL'S FOOT

SECOND TIME AROUND

POLICE PUBLIC CALL BOX
POLICE TELEPHONE
FREE FOR USE OF PUBLIC
ADVICE & ASSISTANCE OBTAINABLE IMMEDIATELY
OFFICERS & CARS RESPOND TO URGENT CALLS
PULL TO OPEN

They're back! During a break in recording one of the 60th-Anniversary Specials, **EMILY COOK** caught up with **DAVID TENNANT** and **CATHERINE TATE** to reflect on a series of unexpected events...

On 16 April 2020, at the height of the first COVID lockdown, David Tennant and Catherine Tate joined the *#SubwaveNetwork* WhatsApp group, ready to receive instructions for their first *Doctor Who: Lockdown!* Tweetalong.

Ping! David: "Got it. Well I mean I don't really but I'm happy to have found this!"

Ping! Catherine: "Yes. I've no idea but great to be connected."

Three days later, we watched the 2008 episodes *The Stolen Earth* and *Journey's End* with *Doctor Who* fans around the world.

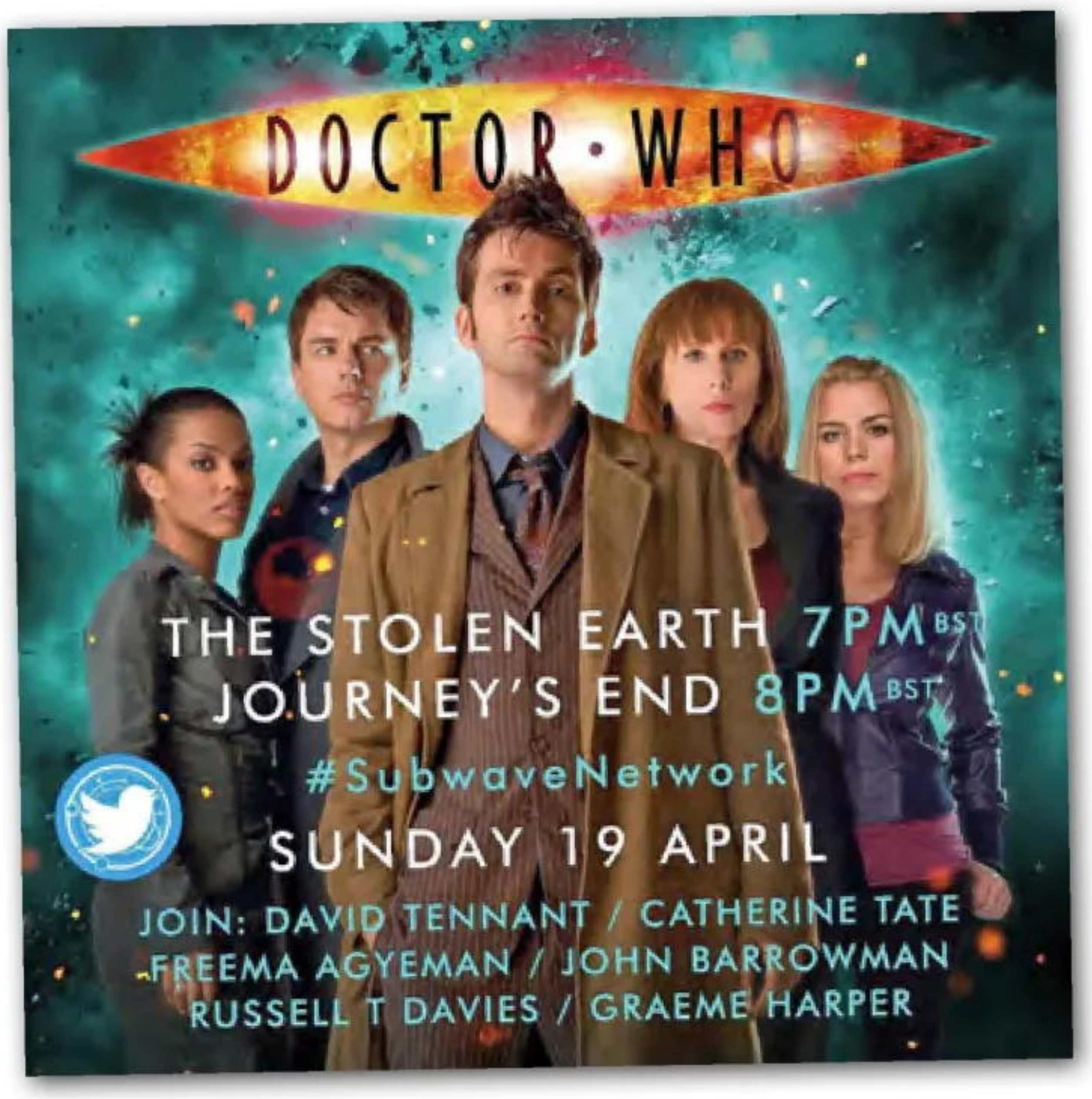
("Am I watching the right one? I'm wearing a long multi-coloured scarf and a floppy hat?" tweeted David. Catherine: "Have we been on it yet David? Don't tell me those children are us?")

As the end credits rolled, David posted: "Ah very proud to be part of that. So many happy times and such a fantastic group of people to have worked with." Catherine: "I echo that. Stay safe everyone. Sending you all much part human part time lord love." David: "Seeing that again made me very happy. Thanks everyone."

Eight months and two days later, on 18 December, we tweeted-along to the 2006 episode *The Runaway Bride*.

("To think I had no idea I was ever going to come back! Nor did Donna," tweeted Catherine.)

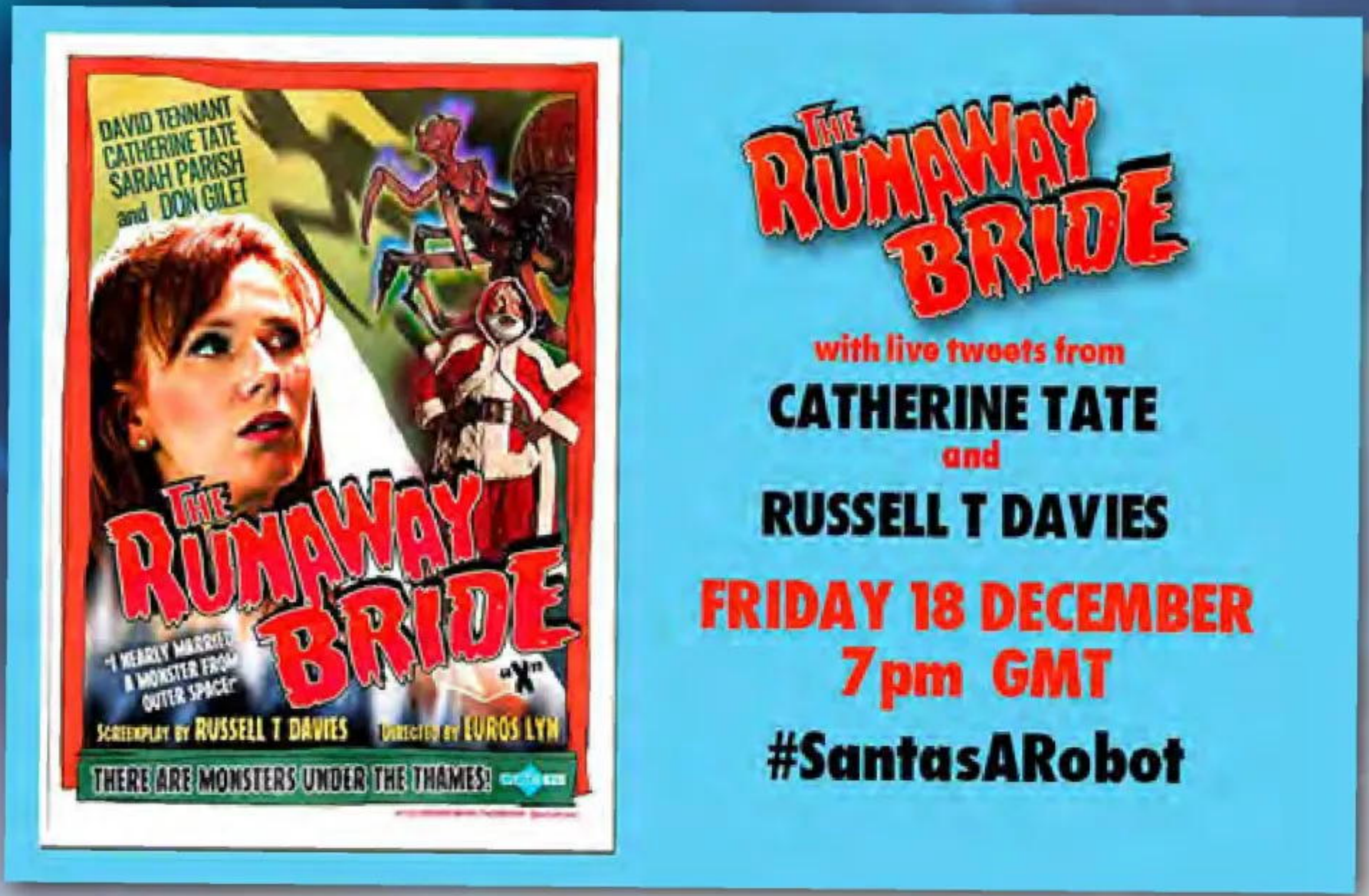
Afterwards, more messaging, this time with former showrunner Russell T Davies too – reminiscing about how much fun they had on *Doctor Who* and wondering, only half-seriously, if they could ever possibly do it all again. →


DOCTOR WHO
THE STOLEN EARTH 7PM BST
JOURNEY'S END 8PM BST
#SubwaveNetwork
SUNDAY 19 APRIL
JOIN: DAVID TENNANT / CATHERINE TATE
FREEMA AGYEMAN / JOHN BARROWMAN
RUSSELL T DAVIES / GRAEME HARPER

> **"WHO WOULD HAVE THOUGHT IT? WE WERE ALL LOCKED DOWN IN OUR HOUSES AND NOW WE'VE ENDED UP BACK HERE AGAIN."**
> **DAVID TENNANT**

Opposite page below: The promotional image for the 2020 Tweetalong of *The Stolen Earth/ Journey's End*.

Left: Catherine Tate and David Tennant will return as Donna Noble and the Doctor later this year.


DAVID TENNANT
CATHERINE TATE
SARAH PARISH
and DON GILET
THE RUNAWAY BRIDE
"I NEARLY MARRIED A MONSTER FROM OUTER SPACE!"
"X"
SCREENPLAY BY RUSSELL T DAVIES
DIRECTED BY EUROS LYN
THERE ARE MONSTERS UNDER THE THAMES!
THE RUNAWAY BRIDE
with live tweets from
CATHERINE TATE
and
RUSSELL T DAVIES
FRIDAY 18 DECEMBER
7pm GMT
#SantasARobot

Above left: Donna's first adventure with the Doctor, in *The Runaway Bride* (2006).

Above right: The promotional image for the 2020 Tweetalong of *The Runaway Bride* – an event that triggered the return of David, Catherine and Russell T Davies to *Doctor Who*.

Below: The return of the two stars to *Doctor Who* was announced in May 2022.

→And then, an unbelievable turn of events. One year, five months and two days later – on 20 May 2022 – I find myself on location for a new episode celebrating *Doctor Who*'s 60th anniversary… with the Doctor and Donna.

"Who would have thought it? says David. "We were all locked down in our houses and now we've ended up back here again."

"Here we quite actually are!" Catherine joins in.

"Here we *joyously* are!" David replies.

Here – on this particular occasion – is an underground car park at Wembley in the middle of the night. "It's incredible!" says Catherine.

David and Catherine's return is especially exciting for the now-grown-up children (like myself) who watched the Tenth Doctor's adventures with Donna Noble in the late noughties.

"They're the fans who, I hope, will look after us in our dotage," says Catherine.

As for the new generation of young fans…

"They'll ask, 'Who are those two old people?'" David laughs.

Ready to feel old? Anyone under the age of 17 watching *Doctor Who* now wasn't even *born* when Catherine made her debut as Donna Noble in the 2006 Christmas Special. But it's possible they were watching – perhaps for the first time – in December 2020, during the pandemic. And that's significant because, as Catherine remembers, "*The Runaway Bride* Tweetalong was when all this started…"

"I didn't do that [Tweetalong]," says David.

That's right. For the record, it was only Catherine and Russell who tweeted-along to *The Runaway Bride*. David's contribution was a festive video message. But all three were texting afterwards.

Catherine, talk us through that sequence of events. How did rewatching your first episode of *Doctor Who* turn into… *all this*?

"I watched *The Runaway Bride*. I probably hadn't seen it since it first went out. I'm not on social media, so I was tweeting through someone."

That someone was me.

"Wait, are you Emily?" (This is the first time we're meeting in person since lockdown and my face is half-obscured by a mask.) "Emily! Hello! Yes, sorry, so I was tweeting through you. I watched the episode, then after it finished, Russell texted me – I've got the text message exchange on my phone – and said: 'Oh, wasn't that marvellous!' Then I think I said: 'What great memories. Thank you for letting me play Donna. Thank you for that character. What a great character.' And he said: 'God, I loved writing for you two. Wouldn't it be great if we could do it again?' And I said: 'Why can't we?' His obstacle at the time was: 'We'll never get David to do it.'"

"I don't know why he thought that," David chips in.

THE SCENE THAT NEVER WAS

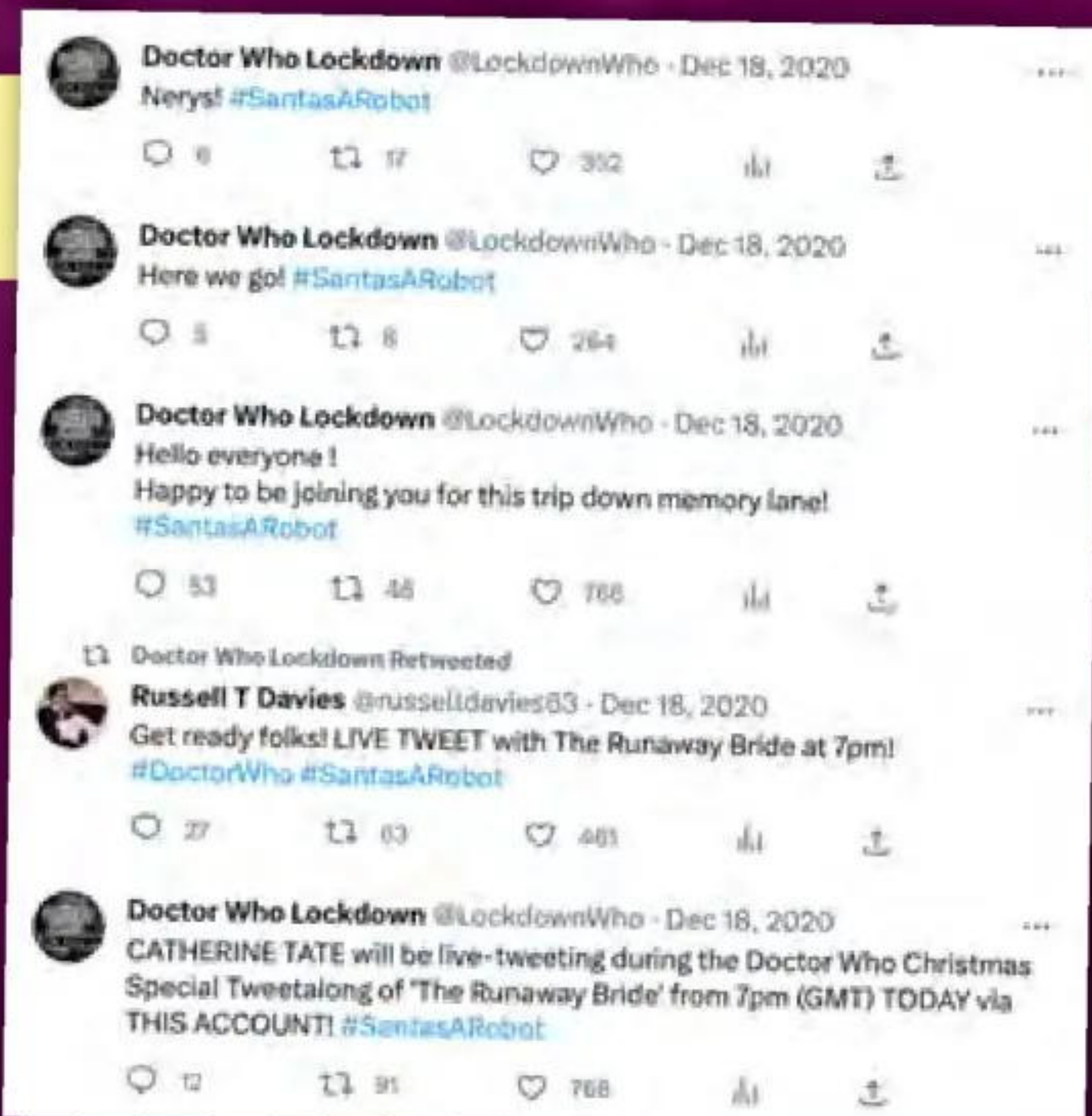
No one could have predicted that Catherine Tate live-tweeting would be the key to unlocking a whole new era of *Doctor Who.* However, when we were preparing for *The Stolen Earth* and *Journey's End* Tweetalong event in the lockdown of April 2020, the original plan wasn't for Catherine to tweet at all.

On 3 April, Russell emailed: "I don't think there's an earthly chance of getting Catherine online. Bear in mind, she thought the Sontarans were robots. I don't mean fictional Sontarans, I mean the men in suits walking around her on set, she thought they were actual robots??!??? – but I think I can get something out of her. She does love Donna. Fingers crossed!"

On 13 April, Russell emailed again: "Ahh, good news, Catherine Tate has agreed to record a little video clip too! As Donna! Hah! HOORAY. She runs in horror from Twitter, I'm afraid. I'll write something for Catherine tonight. She's more than up for it, hooray!"

On 15 April, another update from Russell: "I was going to write Catherine a Donna Noble scene… but it keeps grinding to a halt. We left Donna in such a perfect place, it's hard to add to it. Plus she's a millionaire now, the Doctor gave her that Lottery ticket! So a Donna monologue becomes… odd! I might just ask Catherine to say hello. I'll see how it goes tomorrow. But she'll do something!"

On 16 April, I emailed Russell: "David has just emailed to say that Catherine wants to get involved on Sunday! I'm trying to gauge how much she wants to do and what she's comfortable with but we may end up with some live tweets from her too. I've suggested a group WhatsApp chat with the two of them so they can post their comments together and react to each other. Then I can convey it all to Twitter in real time. EXCITING!"



Doctor Who Lockdown @LockdownWho · Dec 18, 2020
Nerys! #SantasARobot
6 17 302

Doctor Who Lockdown @LockdownWho · Dec 18, 2020
Here we go! #SantasARobot
5 8 264

Doctor Who Lockdown @LockdownWho · Dec 18, 2020
Hello everyone !
Happy to be joining you for this trip down memory lane!
#SantasARobot
53 48 766

Doctor Who Lockdown Retweeted
Russell T Davies @russelltdavies63 · Dec 18, 2020
Get ready folks! LIVE TWEET with The Runaway Bride at 7pm!
#DoctorWho #SantasARobot
27 63 481

Doctor Who Lockdown @LockdownWho · Dec 18, 2020
CATHERINE TATE will be live-tweeting during the Doctor Who Christmas Special Tweetalong of 'The Runaway Bride' from 7pm (GMT) TODAY via THIS ACCOUNT! #SantasARobot
12 91 768

Later that day, Russell replied: "Oh GREAT NEWS about Catherine. I just texted her to confess that Donna Noble wasn't working… and she was delighted, because she's having the same problem… But if she can tweet as well, brilliant. She's fine with texting, we have hope!"

"Maybe he thought it was your schedule or something…"

David laughs modestly. "Yes, I'm *terribly* busy!"

"And then do you remember I texted you, David, and said: 'Russell would like to do *Doctor Who* again, how do you like them apples?' or something. And David replied: 'I'd love it. I'd do it in a heartbeat.'"

So it was an easy yes, David?

"Oh yeah, absolutely."

"So I texted Russell back," continues Catherine, "and said: 'DT's in, let's get the band back together.' And then I've got a text from Russell going: *'Oooooof*, right. You know, this will take some mighty thinking.' I'm sure we said all this not thinking it would actually ever happen, even for Russell."

"The bit that I want to know from Russell," wonders David, "is what was the development from that?"

"My theory," says Catherine, "is always: it's sci-fi, you can make up your own rules, and there'll always be an anniversary or something like that coming up, won't there…"

"What I mean is," says David, "what happened in between him having an idea for one story and thinking we'd all get back together to do it as one Special, to doing three Specials, to now running the show again."

"Taking over the world! I mean, I don't know how it happened, but either way, I'd like a cut, as the broker." Catherine laughs.

Since this interview was conducted, Russell has explained [in the pages of **Doctor Who Magazine** issues 584 and 586] how his second era of *Doctor Who* – fondly dubbed 'RTD2' by fans – came about. But at the time of speaking with David and Catherine, it was relatively early days, and their return had only just been announced.

"As I said earlier," says Catherine, "I'm not on social media so I have no idea what the reaction was. As long as they remember us, that's where my bar is."

"It's just nice not to have to lie to friends anymore," says David. "It's nice to be a bit more open about what one's doing, without giving too many details away."

"It was a *big* secret," stresses Catherine. "It was very under the radar."

Was there anyone they entrusted the secret to?

"There are a couple of people in my life who sort of figured it out and I didn't disabuse them," says David. "Then there were a couple of people I told just before the announcement. Like my kids."

What was their reaction?

"The really sweet reaction was Ty, who's 20 and of course was a kid when I was on *Doctor Who* the first time round. He was absolutely delighted. I don't think I've pleased Ty that much probably ever. So that was very pleasing. Because he's the generation that experienced it as a kid and is now old enough to enjoy the revisitation of that."

"I told my daughter quite early on," says Catherine.

"Is she good at keeping big secrets, though?" asks David.

"Very very very. And then I realised as I said it… I thought, 'Oh, I'm not sure I should have given that information to a teenager. To be like, 'Don't tell anyone for a year.' But she didn't."

"You don't want to burden someone with a secret like that, in a way," considers David. "Because it is a bit toxic when it's so closely guarded. There were a couple of people who'd obviously got wind of it somehow, who asked me straight out and I just lied to their face. And then last Sunday, whenever the announcement was, I had to do lots of messaging around going, 'I did lie to your face, I hope you'll understand, I'm sure you know how it works.' So there was a bit of that."

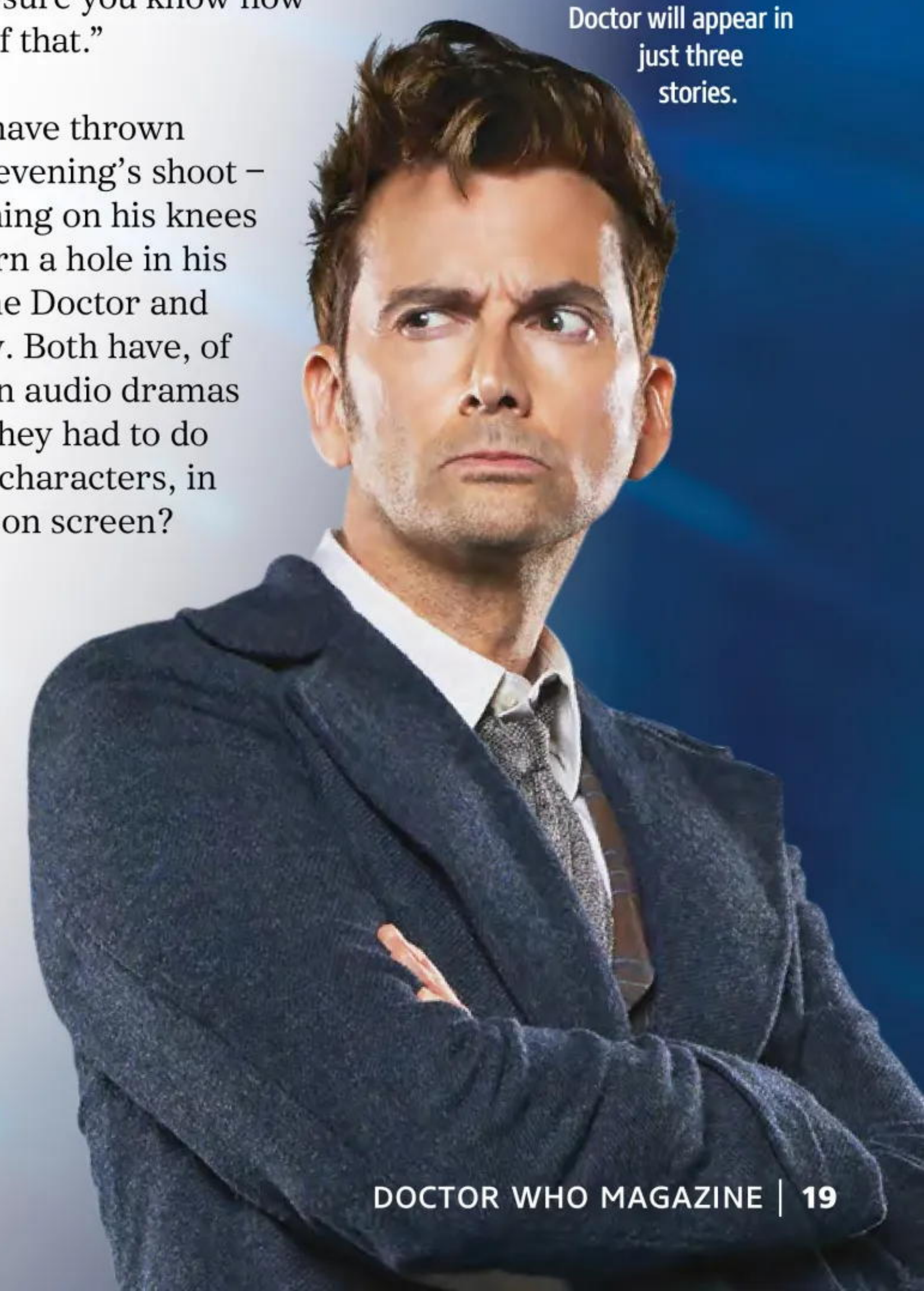
David and Catherine have thrown themselves into the evening's shoot – David has been running on his knees so energetically that he's worn a hole in his nice new trousers. It's like the Doctor and Donna have never been away. Both have, of course, reprised their roles in audio dramas for Big Finish. Did they feel they had to do much catching up with their characters, in terms of bringing them back on screen?

"No, I didn't," says David. "I didn't go back and watch any. Partly because I was terrified."

"Yes, let's not compare and contrast," laughs Catherine. "No, I didn't either."

"Also, they're not necessarily exactly the same versions of themselves as they were…" David points out.→

"I TEXTED RUSSELL BACK, AND SAID: 'DT'S IN, LET'S GET THE BAND BACK TOGETHER.'"
CATHERINE TATE



Top: Tweets from the *Doctor Who* Lockdown account (run by Emily Cook) and Russell T Davies on the day of *The Runaway Bride* Tweetalong, 18 December 2020.

Above: David and his eldest son, Ty, pose for a joke at a convention signing. Photo © Georgia Tennant.

Below: The Fourteenth Doctor will appear in just three stories.

Far right: The Meep in *The Star Beast*, the first of the 2023 Specials.

Right inset: Will Donna regain her memories of the Doctor in the Specials?

Below right: David and Catherine with Emily Cook.

→"And Donna doesn't understand any of it anyway!" adds Catherine. "Neither me nor Donna know what's going on. I believe my soul is too lowbrow to comprehend what happens. My intellect is too low-rent. It's quite tricky for me. So it almost would have been counterproductive to put all those adventures into my head. That's me being quite method..."

"Or just an excuse for not having done any research or homework," David teases.

"I like to start afresh, where Donna is right now."

"Also," David adds, "the Doctor's been three different people in the meantime, so I'm not necessarily the same version of the Doctor that I was before. I'm not the Tenth Doctor now, I'm the Fourteenth. Well, strictly speaking we don't know what the actual number is anymore, do we?"

"Don't we?" asks Catherine.

Should we explain the Timeless Child to Catherine?

Catherine laughs. "What, is this like a quiz or something? A quiz that I won't know the answer to..."

"It's what went on in Jodie's era," says David.

"Wait, is this the Flux?"

"A bit of that. You know there's a whole other Doctor now? Played by Jo Martin."

"What do you mean?"

"Jodie's Doctor met another version of herself. She met a previous version of herself, which was a big surprise to everyone, including her, including the Doctor," explains David. "That's right, isn't it? I think I've got that right. From a standing start, there's a lot to catch up on. I don't think that means you can't just jump in and enjoy the ride. But if you're going to be immersed in it, it's a lot. There's 60 years' worth of stuff."

This anniversary will be celebrated later in 2023 with not one but *three* Anniversary Specials: *The Star Beast, Wild Blue Yonder* and *The Giggle*. Which of the Specials are David and Catherine most excited about?

"Gosh, they're all so different," considers Catherine.

"I think this one we're doing today [*The Star Beast*] is very joyous," says David. "And it's based on a **Doctor Who Magazine** comic strip [*Doctor Who and the Star Beast*, published in *Doctor Who Weekly* in 1980], which I remember. We've got the comic-strip guys [Pat Mills and Dave Gibbons] coming in. I'm *desperate* to meet them."

"These are big, proper, important stories that are just a blast," says Catherine.

"And it's with Russell, Julie [Gardner], Phil [Collinson] and Jane Tranter," adds David.

"We really *did* get the band back together!" says Catherine. "It's all so familiar. I have to say, though, I forgot how much running was involved. And my boots are so uncomfortable. I'm going to see if I can change them. I want it to happen that, at the beginning of episode two, Donna goes, 'I found these trainers in the TARDIS, I remember there's a lot of running involved.' I might have to do that. I can't wear these boots..."

Boots aside, "It's so much fun." Catherine grins.

David smiles too. "It really is."

Pre-pandemic, could you have ever imagined you'd be back here now, in this way?

"No, never," said David. "You think it'd be nice to come back and do one, one day, as a one-off."

"Like for Comic Relief or Children in Need or something," suggests Catherine.

"Yeah, exactly," David agrees. "But not another proper go like this. Because it's not how the show has previously worked."

"Yeah, there's no point of reference for this to happen, is there?" continues Catherine. "I'd never have thought I'd have got a second bite like this."

"But it is wonderful," says David. "*Bountiful.* It does feel like being given a lovely present."

It feels like that for the fans too. (Take it from the fan writing this article.)

"Well, thank you for making it happen," says David.

"Yes, thank you," adds Catherine. "If you'd not done the Tweetalongs... So it's not *me* who brought it together, it's *you*, Emily."

It was the butterfly effect. There were so many events that had to happen...

"Like a worldwide pandemic!" points out David.

And an army of *Doctor Who* fans showing up for their favourite show – and for each other – at a time of unprecedented global uncertainty.

"It takes a village," says Catherine. "And we were the village elders." **DWM**

"THERE'S A LOT TO CATCH UP ON. I DON'T THINK THAT MEANS YOU CAN'T JUST JUMP IN AND ENJOY THE RIDE."

DAVID TENNANT

JEMMA REDGRAVE · INGRID OLIVER · MICHELLE GOMEZ

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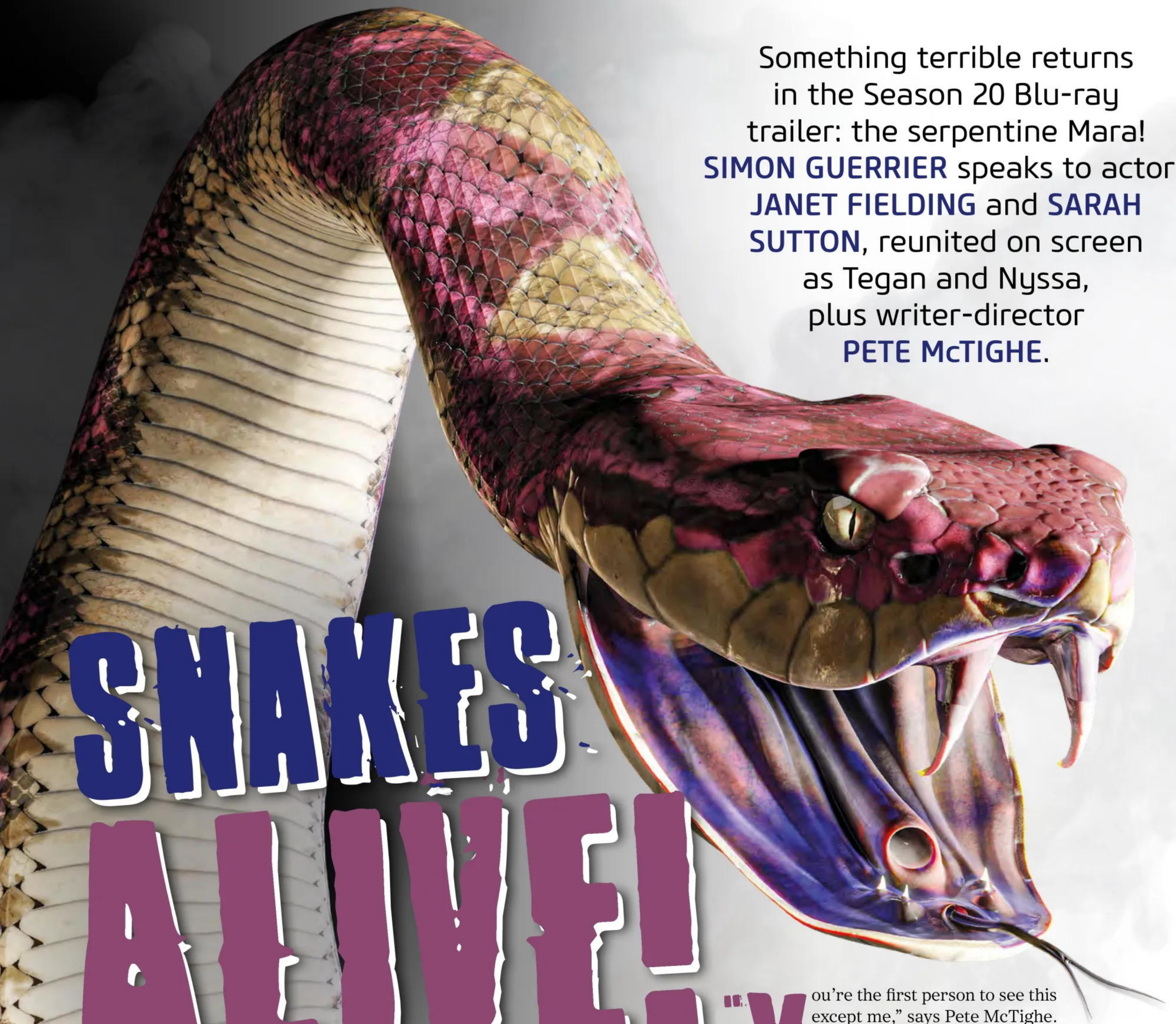


Something terrible returns in the Season 20 Blu-ray trailer: the serpentine Mara! **SIMON GUERRIER** speaks to actors **JANET FIELDING** and **SARAH SUTTON**, reunited on screen as Tegan and Nyssa, plus writer-director **PETE McTIGHE**.

SNAKES ALIVE!

“You’re the first person to see this except me,” says Pete McTighe.

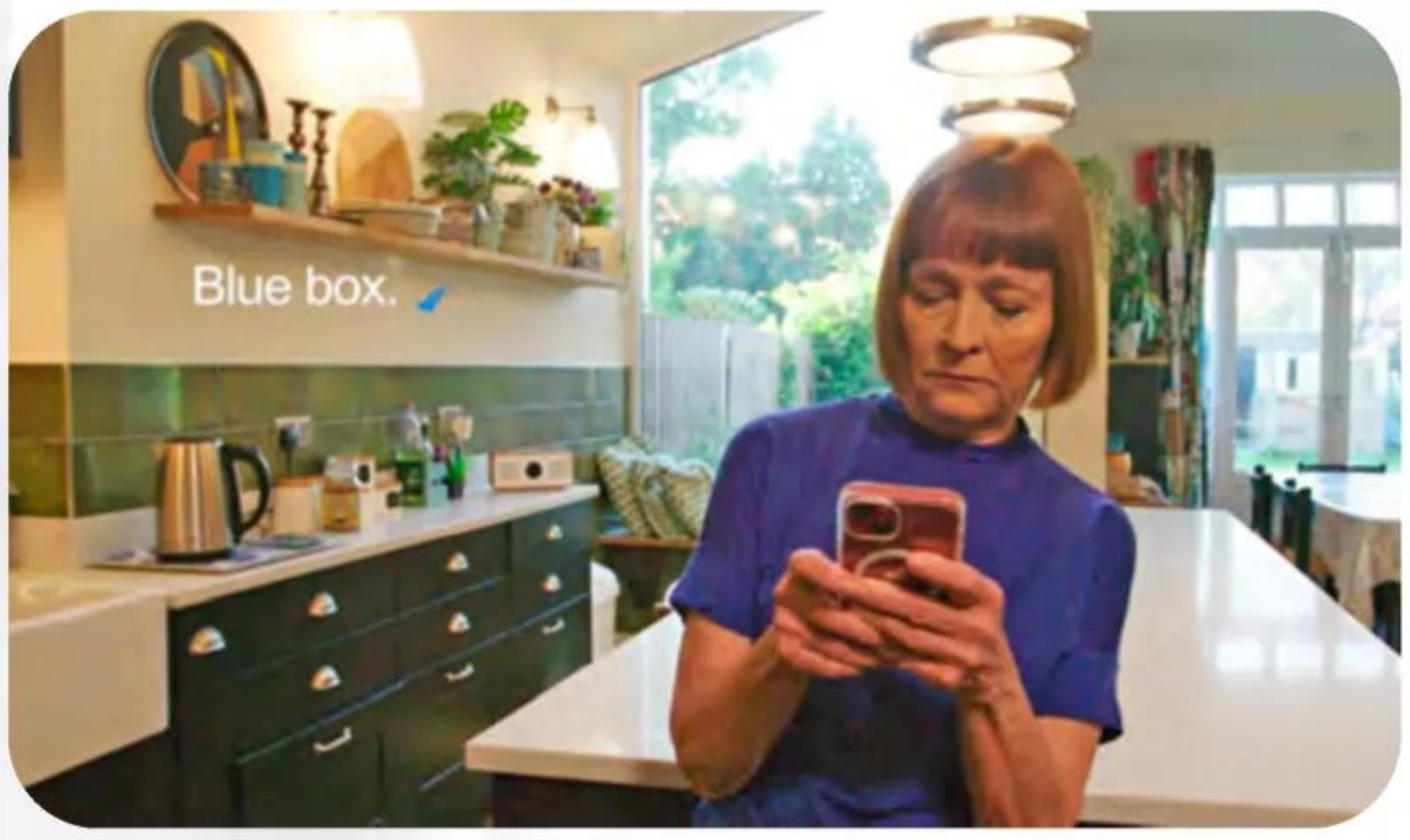
It’s first thing in the morning on Thursday 29 June, at least for **Doctor Who Magazine**. Writer-director Pete is in Melbourne, Australia, however; he’s therefore in the future, as for him it’s evening already. He’s also spent the last three weeks holed up, editing *The Passenger*, an extraordinary new trailer for the forthcoming Blu-ray box set of the 1983 season of *Doctor Who*. Which he now lets me watch...

Wow. Properly, *wow*.

Things have moved on a great deal since the first specially shot trailer for a *Doctor Who* Blu-ray collection, which was released on YouTube in August 2018. In that case, it was advertising the 1982 series of *Doctor Who*. It showed Janet Fielding – who played air hostess Tegan Jovanka, companion to the Fourth and Fifth (and now Thirteenth) Doctors – giving a pre-flight safety demonstration on Concorde, to the bafflement of co-stars Peter Davison and Sarah Sutton.

“That was a just bit of fun to promote the set,” says Pete. “We shot it quite quickly at the end of the documentary feature we were making for the same package. It went down well so we did a couple more. The actors enjoyed doing something a bit different and the trailers got a good response. I began to realise that we had the opportunity to do something a bit more special: new mini-episodes of ‘classic’ *Doctor Who*.”

bowling!
POLICE BOX



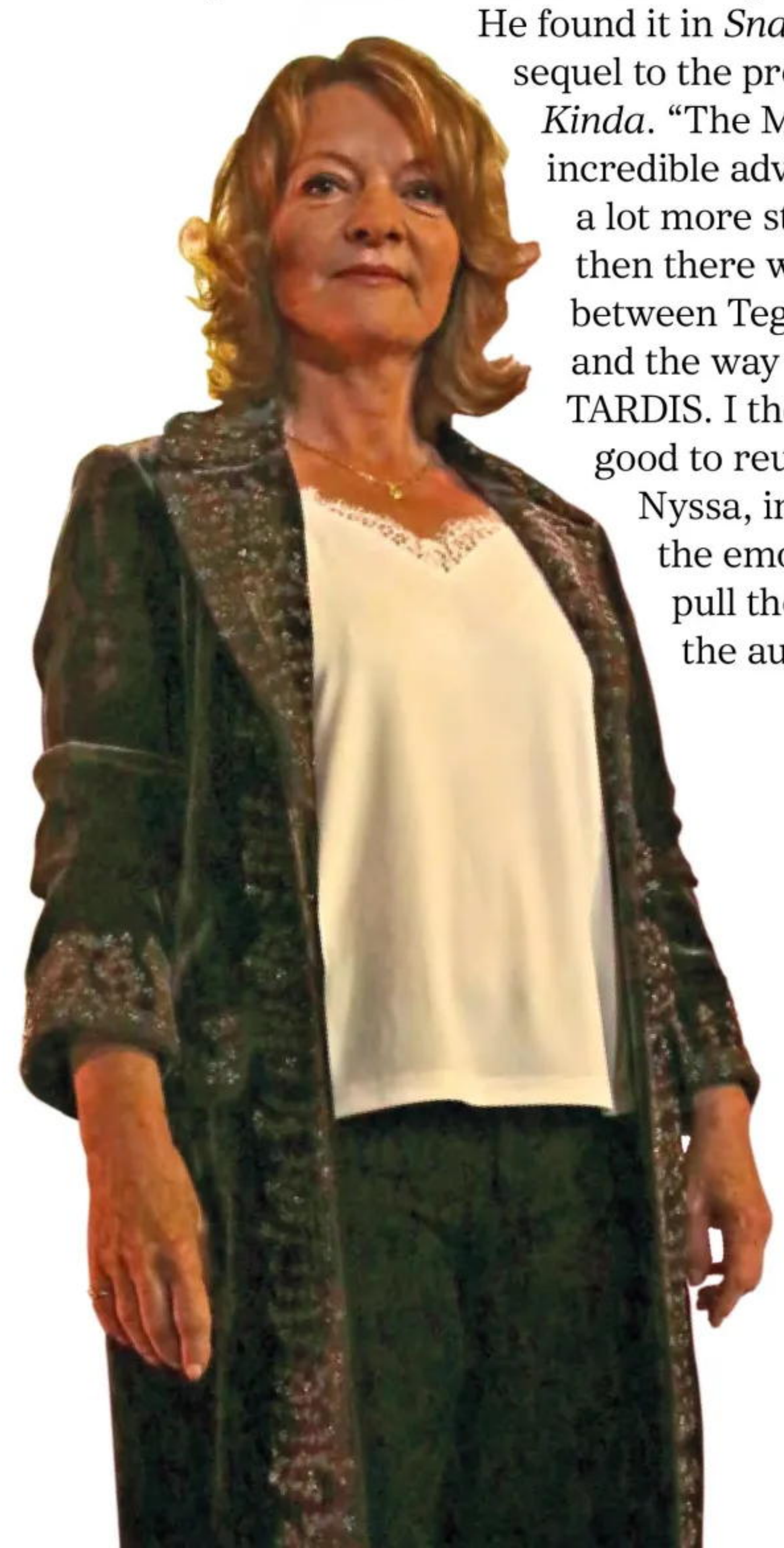
> **"I REALISED WE HAD THE OPPORTUNITY TO DO SOMETHING SPECIAL: NEW MINI EPISODES OF 'CLASSIC' *DOCTOR WHO*." PETE McTIGHE**

The first cut of the latest trailer runs for some eight minutes *excluding* details of what's on the set. "It's definitely our most ambitious one," Pete says. "There was a two-day shoot, with locations and night shooting and some CGI."

So where did this mini-epic come from? The initial premise was built on Pete's own attachment to this particular era of *Doctor Who*. "It has a special place in my heart," he tells us. "In April 1983, I went to the big event to mark *Doctor Who*'s 20th anniversary, held at Longleat. I met the actors there and stood with the TARDIS – the same police-box prop we've used in this trailer. So this is all a weird childhood dream come true."

That gave Pete some of the feeling he wanted to convey in the mini-episode. Then there was the plot. "I wanted to work with Janet Fielding again and to give her something a bit different to do. I looked at the episodes in this set for something I could use..."

He found it in *Snakedance*, the sequel to the previous year's *Kinda*. "The Mara is an incredible adversary, with a lot more story to tell. And then there was the relationship between Tegan and Nyssa, and the way Nyssa had left the TARDIS. I thought it would be good to reunite Tegan and Nyssa, in character, and have the emotion of that – then pull the rug out from under the audience and go, 'No, this is something else...' I wrote the script and went a bit mad with locations thinking, 'We'll never get this...' But we did!"



"I was nervous about doing it," admits Sarah Sutton, back on screen as Nyssa after 40 years (or 30, if you include the 1993 *Children in Need* mini-adventure *Dimensions in Time*). "I knew Pete because he'd written the previous trailer we did, but that was very different because I was really playing myself and just reacting to Janet. Pete asked me to read the script for this new one and I just found it very poignant. It's been lovely to do."

The first thing shot for the new trailer was Tegan's encounter with a wicked version of herself, recorded in a studio. "We had a very minimal crew for that," says Pete. "Me and Janet, camera and sound. We also had presenter Matthew Sweet – who was at the studio anyway, recording commentaries for the set – reading in as the Mara." What's Matthew like as an evil snake? "Ha! He was very good, and also got a chance to read in as Tegan."→

Opposite page above: The Mara, as seen in *The Passenger* (2023). Render by Chris Thompson.

Opposite page below: Sarah Sutton, Pete McTighe and Janet Fielding, on location for *The Passenger*.

Opposite page below inset: A young Pete McTighe at the Longleat *Doctor Who* event in 1983.

Top left: Tegan (Janet Fielding) receives an unexpected text.

Top right: Pete chats to Janet as her make-up is applied by Sarah Burrows.

Above right: Camera operator Matt Patrick prepares to record the scene in Tegan's bedroom.

Left inset: The Mara manifests as a giant snake in *Kinda* (1982), and in the form of Tegan in *The Passenger*.

Below from left: Nyssa (Sarah Sutton); Matthew Sweet and Pete observe the action; Tegan is confronted by the Mara, which has taken her form.

SNAKES ALIVE!

Above left: Matt Patrick with assistant camera operator Sam Creamer, on location at Adventure Island in Southend-on-Sea.

Above right and below left: Tegan is apparently reunited with Nyssa.

Right inset: The Mara faces defeat in *Snakedance* (1983).

Below right: Tegan enters what she thinks is the TARDIS.

→Janet Fielding relished the chance to play two roles in the same scene. "It's like someone confronting a mental health condition that they have to manage and live with," she suggests. "To make the Mara different from Tegan, I played it quite deep-voiced. And I played it very straight. I was thinking about the way some politicians say things that clearly aren't true. They must know that, in some part of their mind, and yet they also somehow believe it." She shivers. "I find that sinister."

For the next part of the shoot, a larger crew gathered in Tegan's rather smart-looking house. "What a kitchen," laughs Janet. "I took a picture of the knives they had there, which were really nice. I sent that to Peter Davison. 'Just be careful, Pete – especially if I'm in Mara mode!'"

Then it was on to an even more striking location. Hoping to lend the mini-episode the disturbing feel of something directed by David Lynch, co-deviser of the ultra-weird *Twin Peaks*, Pete wanted an unusual, unsettling backdrop. In *Snakedance*, the Mara manifested at a festival on the planet Manussa, and Pete had in mind a similar kind of venue a little closer to home.

"I tried to find a fairground near our base at Cardiff," says Pete, "but that didn't work out for various reasons. Then our brilliant location manager, Andrew Stocker, suggested Adventure Island in Southend-on-Sea. The team there were really co-operative. They closed the fairground for us and lit everything up, so it looks great. We didn't have a huge lighting budget." For extra authenticity, Pete arranged for the police-box prop used in 1980s *Doctor Who* to be shipped to the location from storage in Cardiff.

"It was a night shoot," says Sarah, "but we were filming in June on one of the longest days of the year, so we had to wait until ten at night to begin recording, so it would be dark. We finished at about two in the morning. It was very surreal, being in a theme park at night when everyone else had gone home."

> **"WE FINISHED AT ABOUT TWO IN THE MORNING. IT WAS VERY SURREAL, BEING IN A THEME PARK WHEN EVERYONE ELSE HAD GONE HOME." SARAH SUTTON**

OBTAINABLE IMMEDIATELY
OFFICE
CARS
UR
PULL

A TOUCH OF VELVET

Both Sarah Sutton and Janet Fielding had considerable input into what they wore in *The Passenger*.

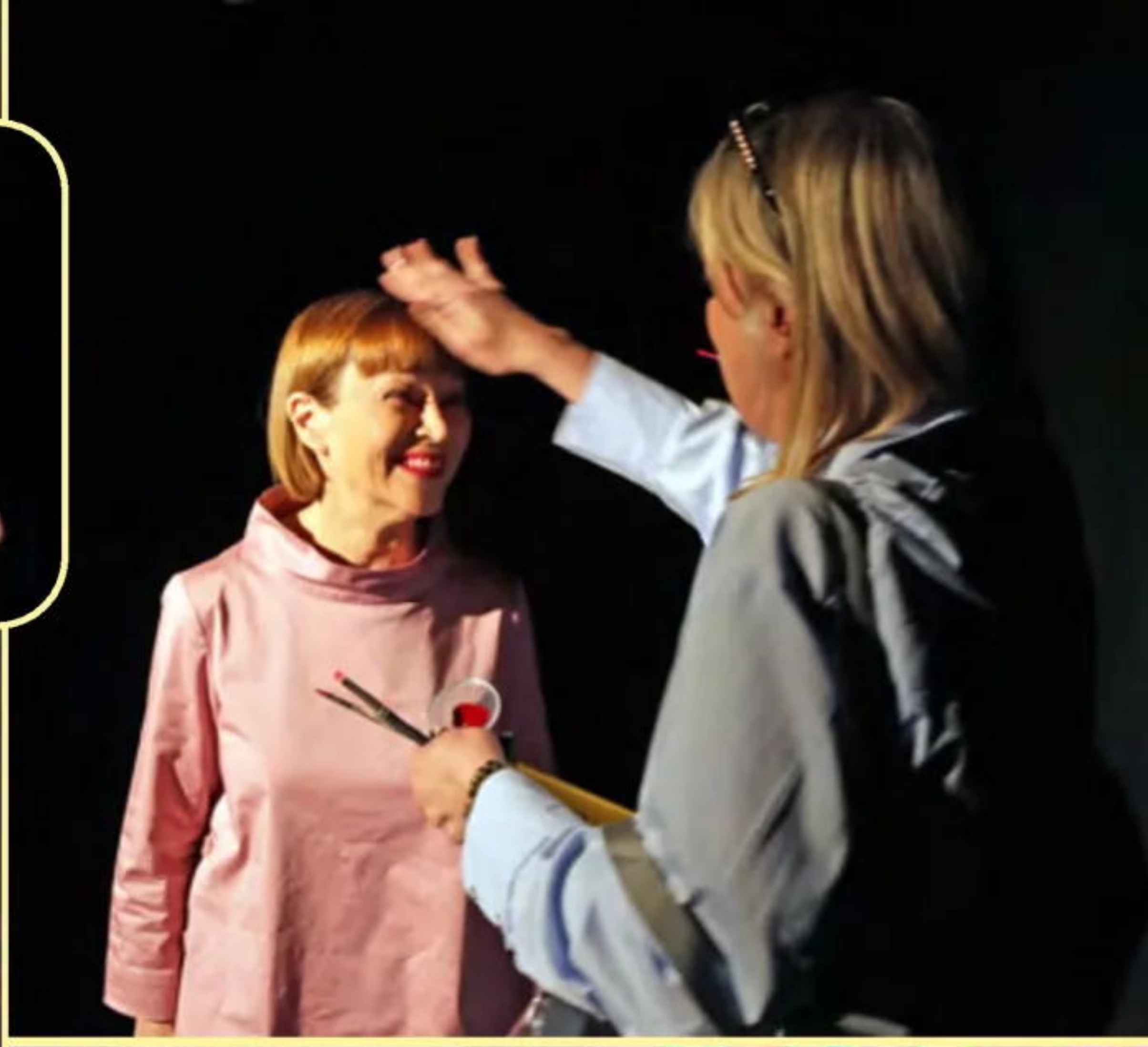
"Sarah and I talked about something in velvet," says Pete McTighe, "like the outfit she wore in her first story, *The Keeper of Traken* [1981]. She then went online and found this amazing coat."

"Under that I'm wearing a vest top," says Sarah. "Which is a nod to the costume I wore in my last story, *Terminus* [1983]. Between them, I hope there's a recognisable essence of Nyssa."

With Tegan, things were simpler because she'd recently appeared in the TV episode *The Power of the Doctor* [2022] in a distinctive jacket. "Which Janet actually owns," says Pete. "It makes a nice callback to the TV episode, but I didn't want her in exactly the same costume, so she's in a different top and jeans."

But again, there's a mixture of Tegan's original outfit and what she wore in her most recent TV appearance. "I thought what I wore as the Mara should reference what Tegan was wearing when they first met [in the 1982 story *Kinda*], without it being too on the nose."

"It's a callback to her uniform as an air hostess," says Pete. "We looked at a similar cut and that lilac colour."



And how was it, playing Nyssa on screen again? "Pete is a very good director," says Sarah, "and very into the acting side of things, in tune with performance. Plus, Janet was there and it all came flooding back. I had to think about the place Nyssa is in now, and what kind of life she's had for the past 40 years. Obviously, we've been exploring some of that in audio stories for Big Finish." So where *is* Nyssa now? "It's not about where but the sense of herself. I hope she's pursued her medical career and been doing good works." How was it to be back on set with Janet, playing these two characters on screen? "Emotional," says Sarah.

"We both found it very emotional," Janet confirms. "It's different from doing Big Finish. You have to learn lines for this, and follow through what you're saying in what your body does. There's the whole visual side. But also, for all this is a small crew and kind of guerrilla filmmaking, being in front of the cameras can take you right back to where we've all come from and what this means. We're a team, those of us who worked on *Doctor Who*. We've been working together now for more than 40 years. I love working with them – for all I might take the mickey out of Peter Davison, I've enormous respect for him really." She pauses, and there's a hint of a smile. "Though it's not like he doesn't deserve it. Have you noticed that he's often not very kind to his assistants? Just because I'm Australian doesn't mean I don't have feelings!"

It's easy to see why Janet relished this mini-episode. As she points out, the suggestion is that the Mara continues to reside in Tegan's mind. In writing new episodes of 'classic' *Doctor Who*, Pete is surely building his own mythology around these well-loved characters. What plans does he have for what happens next, and how to build on what he's achieved with *The Passenger*?

"I've written scripts for the next two trailers," he replies, "and we're shooting one of those at the end of this summer. No, I'm not telling you what that is. I know what we're doing for the next couple of years, and I've some ideas about how we tie some of these trailers together."

What, like when *Avengers Assemble* (2012) joined up characters and threads from a whole load of previous movies?

"There's not quite such a grand plan," he laughs. "But I hope to be able to do some crossovers." **DWM**

Top left: Tegan meets herself in *Kinda* (1981).

Top right: Janet's make-up is adjusted by Sarah Burrows.

Above left: Nyssa in her first story, *The Keeper of Traken* (1981), and her last, *Terminus* (1983).

All photos from the making of *The Passenger* © Paul Vanezis.

The Passenger

Starring
Janet Fielding as Tegan
and **Sarah Sutton** as Nyssa
Location Manager **Andrew Stocker**
Make-Up **Sarah Burrows**
Camera Assist **Sam Creamer**
Camera Assist/Behind the Scenes **Paul Vanezis**
Sound **Jasmine Allodi**
Studio Camera **Jeremy Bishop**
Location Camera **Matt Patrick**
Visual Effects **Chris Thompson**
Executive Producers **Pete McTighe** and **Russell Minton**
Writer/Director **Pete McTighe**

MEMORY WORM

ANDREW CARTMEL

The alien Memory Worm deletes your past – and one's loose on planet Earth, so **DWM** is testing *Doctor Who* contributors, to see if they've encountered it. This issue, **ALISTAIR McGOWN** checks the script editor who had a masterplan for the Seventh Doctor...

1 Growing up in Winnipeg, Canada, you saw CBC's 1965 screenings of early William Hartnell *Doctor Who* episodes. But what was your local affiliate station called?

Channel 7 was CJAY TV, the independent station. So Channel 6 was the CBC channel? The call sign isn't in my memory banks!

Half a point. It was CBWT Channel 6.

½

I watched the first Dalek story in our basement rec room, and it blew my mind when they ambushed the Dalek and took out this pulsating purple jelly! It was black and white, of course, and it didn't actually happen this way, but in my mind it was like grape jelly.

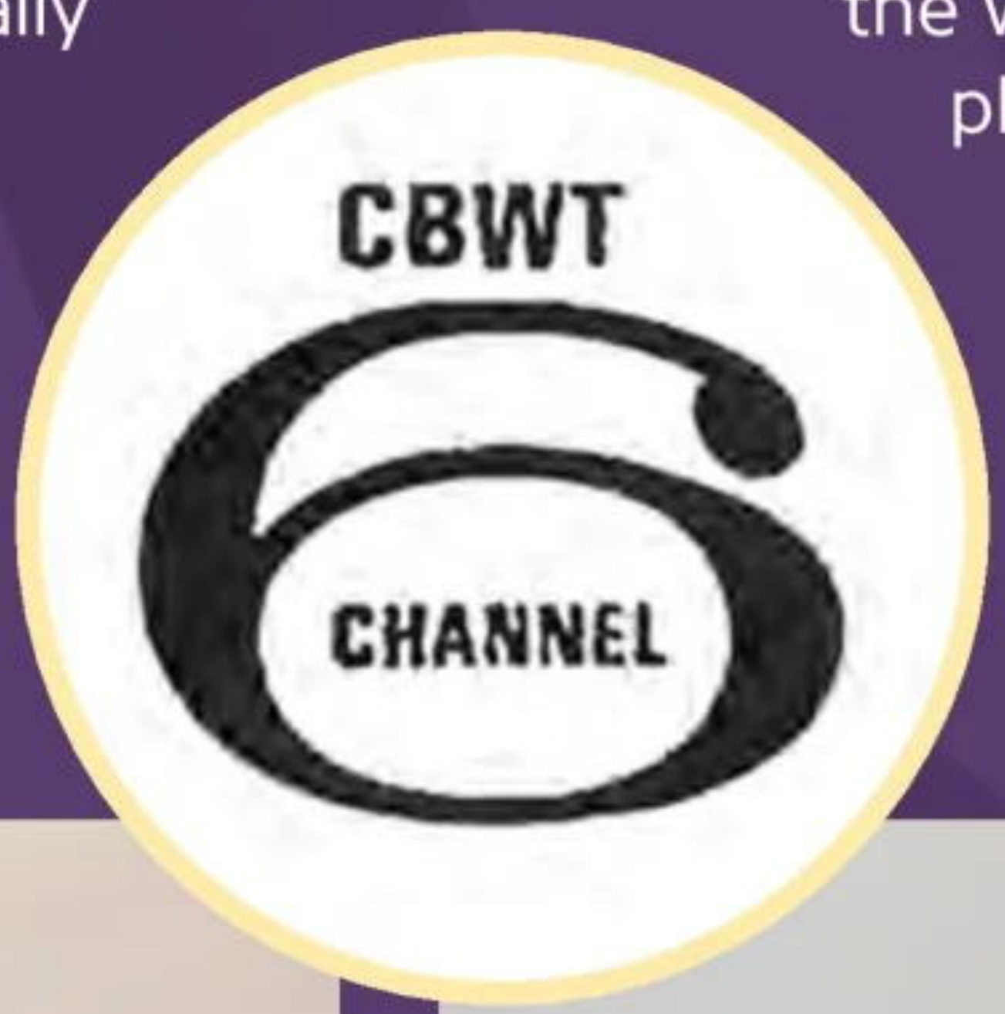
2 One of your first script-editing duties was an audition piece for the new Doctor in February 1987. Sylvester McCoy was the successful candidate, but can you name the two other actors who screen-tested?

I absolutely can't! I can see one in my mind's eye; he was the other favourite.

It was David Fielder and Dermot Crowley.

✗

That must have been Crowley. We wanted Sylvester but had to offer alternatives, rather than a fait accompli. One script was recycled fairly intact into Mel's leaving scene in *Dragonfire* [1987]. Ian Briggs, the writer, wasn't tremendously pleased, but I think he's since made his peace with that. [Producer] John Nathan-Turner and the director [Chris Clough] wanted it in. It was a nice piece of Doctorish writing.



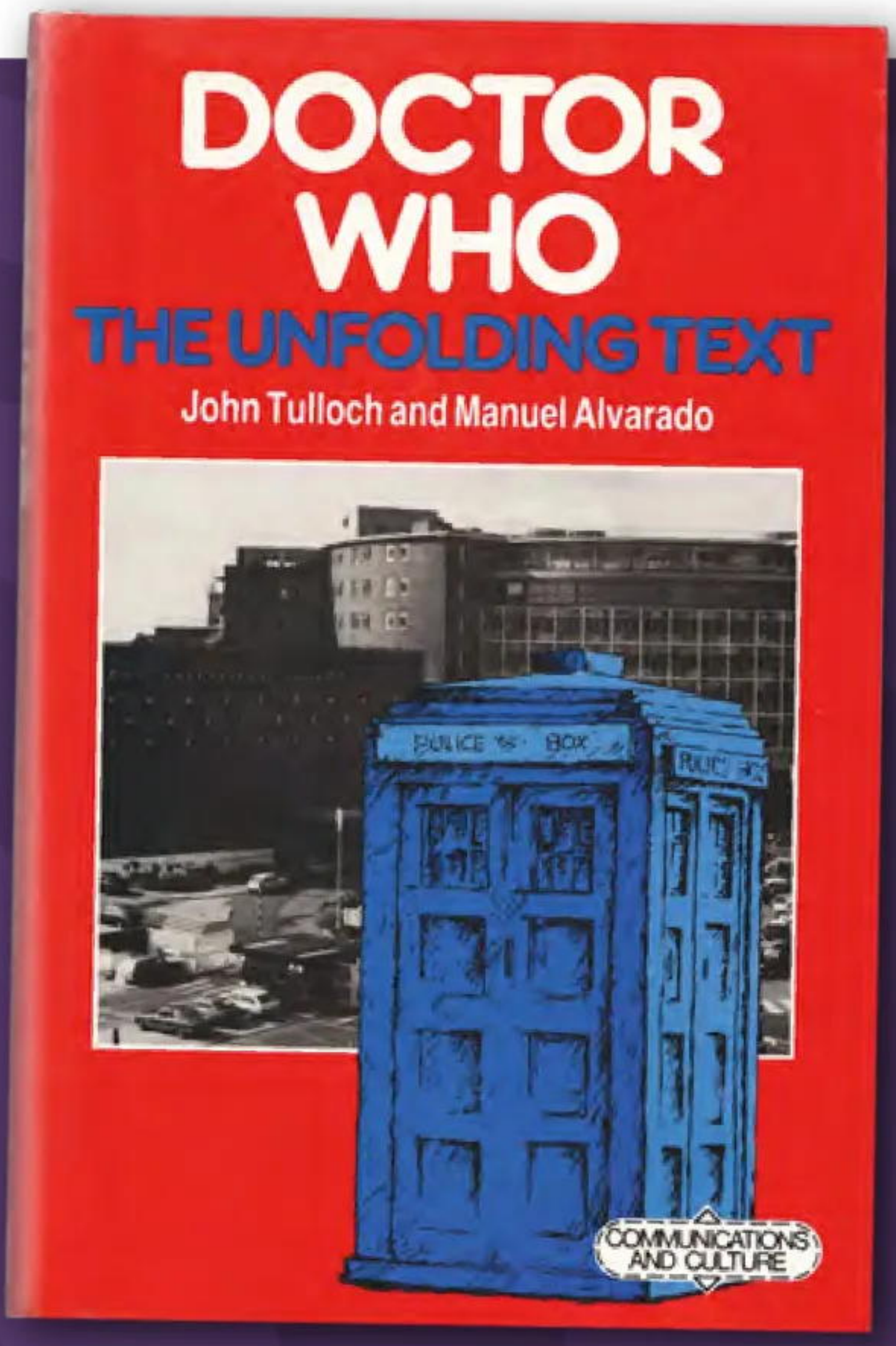
Top right: Script editor Andrew Cartmel.

Above: With Jessica Martin (as Mags) on location for *The Greatest Show in the Galaxy* (1988-89).

Right inset above: The ident for CBWT Channel 6.

Right: Seventh Doctor auditionees David Fielder and Dermot Crowley.

ALAN MOORE
IAN GIBSON
The Ballad Of
HALO JONES
BOOK ONE
TITAN BOOKS



3 You loaned all prospective writers a collection of which modern British comic strip as a creative steer?

Alan Moore's *The Ballad of Halo Jones*. ✓

I tried to get Moore to write for *Doctor Who* but he was too busy. It would've been very difficult to make an extraordinary imagination like Alan's work in our rigid format. On the other hand, who knows what he might have done? He talked about the Hartnell episodes "poking into dark nursery corners." That's a great phrase.

---

4 *Delta and the Bannermen* (1987) involved a lengthy location shoot in Wales at which holiday camp?

It was on Barry Island. Butlin's? ✗

It was by then the Majestic Holiday Camp. Butlin's had sold up at the end of 1986.

I was there with the writer, Malcolm Kohll, and they'd got the exact vintage Vincent motorcycle he'd asked for in the script. I had a great time hanging out and seeing the show come together.

5 In *Dragonfire*, a guard suggests that "The semiotic thickness of a performed text varies according to the redundancy of auxiliary performance codes." Which academic textbook was he quoting from?

It was a very dry, structuralist analysis of *Doctor Who*. Was it *Gemini and Genesis*? ✗

It was *Doctor Who: The Unfolding Text* by John Tulloch and Manuel Alvarado.

I'd picked up a copy John had lying around, looking for intellectual jargon for this guy to spout. *Dragonfire* introduced Ace, of course. I'd wanted her to be a fighter, not a screamer, and had in mind Maggie from the Jaime Hernandez comic *Love and Rockets*, who was cute, wore Doc Martens and could fix a rocket ship!

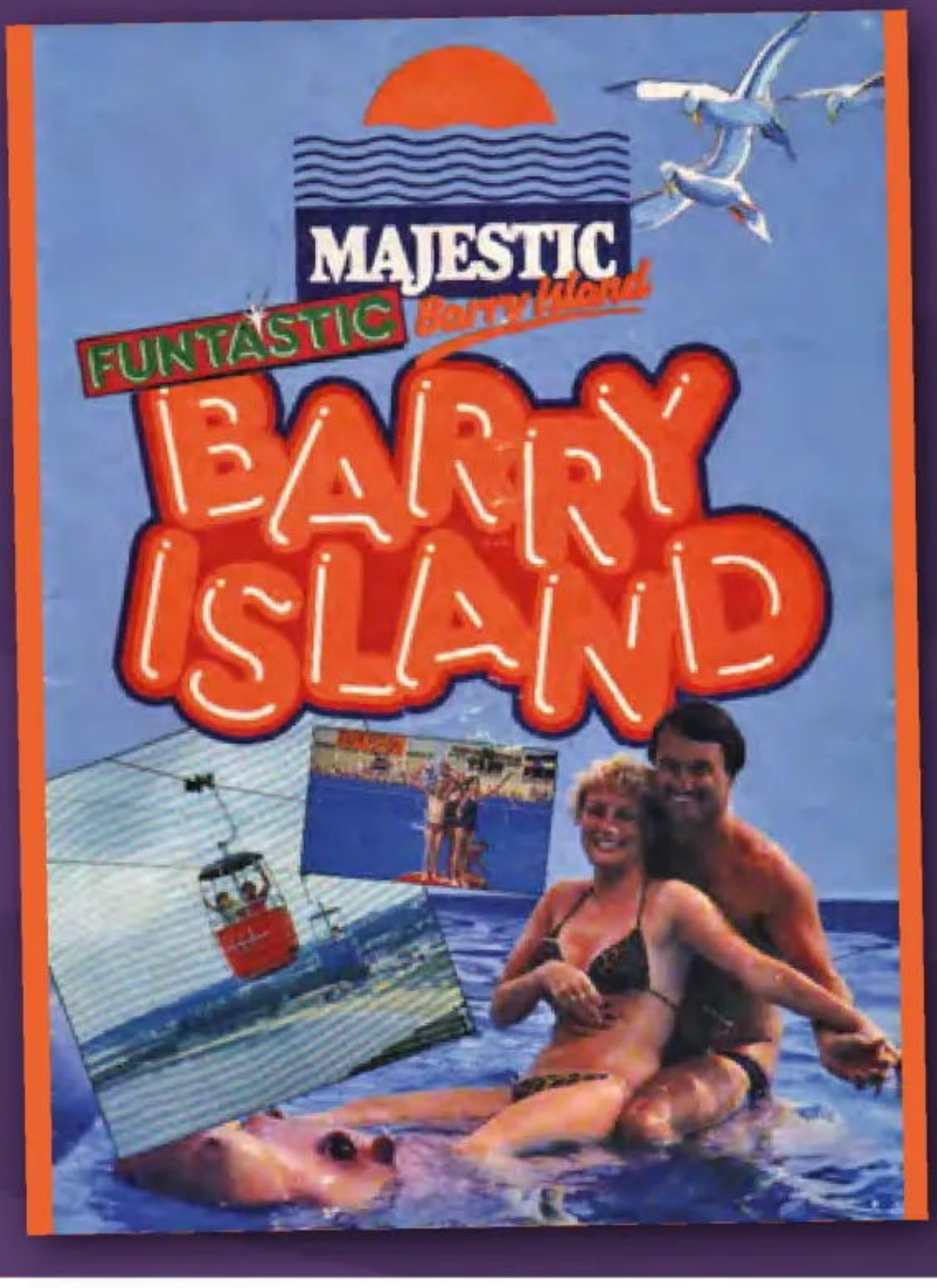
MAGGIE the MECHANIC
A LOVE AND ROCKETS BOOK

---

6 Graeme Curry's *The Happiness Patrol* (1988) satirised the then-Prime Minister Margaret Thatcher. What was its working title?

The Crooked Smile. ✓

Twenty years later it put me at the centre of a media storm. Sylvester made a throwaway comment in *The Times* about trying to overthrow the government with this story, and another paper ran with this and traduced me and the BBC as a bunch of left-wing Commies. They approached me for quotes and I woke up to find I was a major news story! It was horrible... crazy. →



Top from left: *The Ballad of Halo Jones: Book One* (Titan, 1986); *Doctor Who: The Unfolding Text* (Macmillian, 1983); Ace (Sophie Aldred) in *Dragonfire* (1987).

Above left: Arnheim (Chris MacDonnell) enjoys a conversation about "semiotic thickness" with the Doctor (Sylvester McCoy) in *Dragonfire*.

Above right: *Maggie the Mechanic – a Love and Rockets* book by Jaime Hernandez (Fantagraphics, 2007).

Far left: A brochure promoting Barry Island.

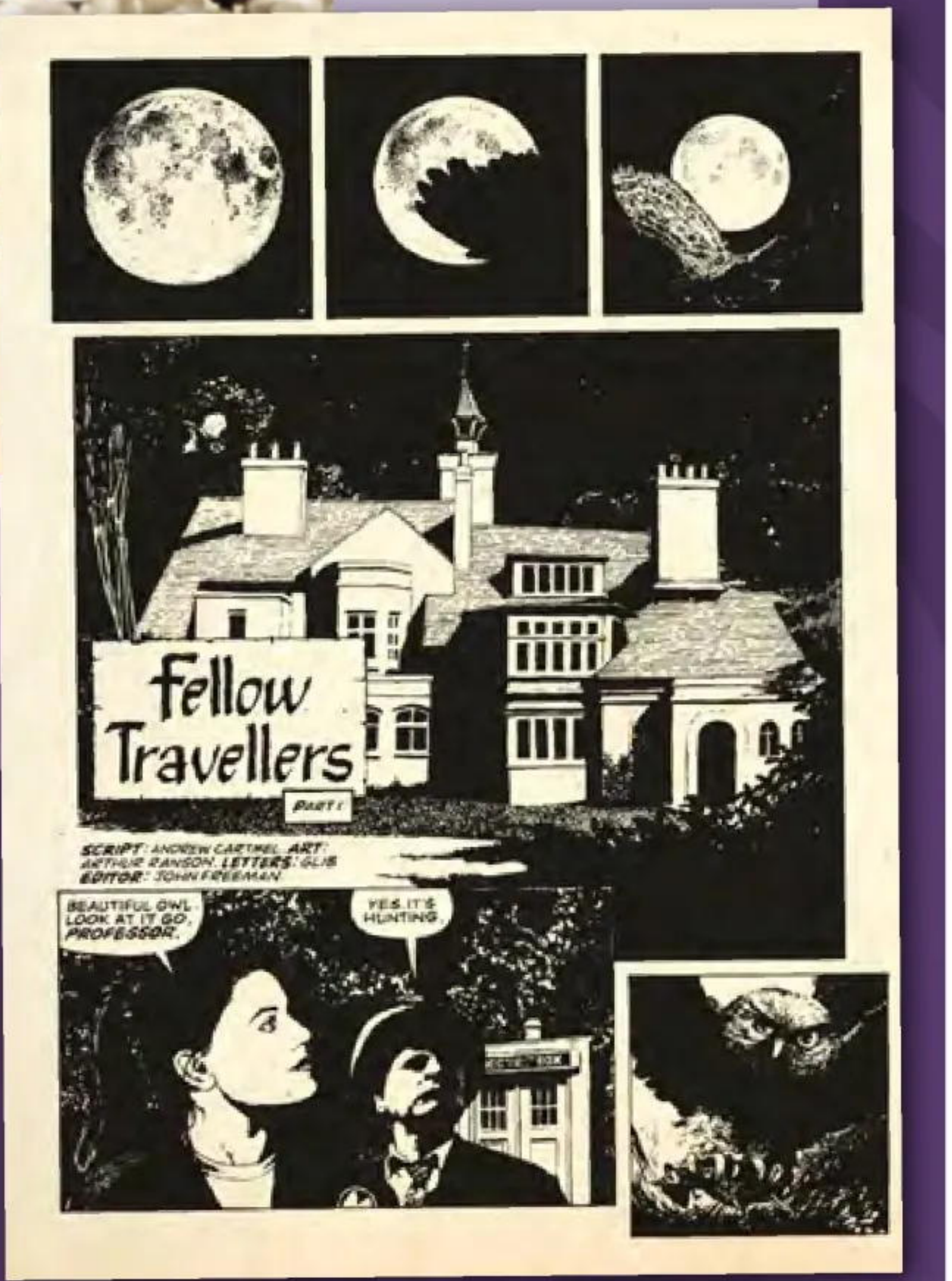
Left: On location at the Majestic Holiday Camp for *Delta and the Bannermen* (1987).

MEMORY WORM ANDREW CARTMEL

Far left: The cast and crew of *Doctor Who* and *'Allo 'Allo* take an unexpected break.

Left: With writer Marc Platt on set for *Ghost Light* (1989).

Below: The first page of *Fellow Travellers*, from DWM 164 (1990). Art by Arthur Ranson.


Fellow Travellers
PART I
SCRIPT: ANDREW CARTMEL ART: ARTHUR RANSON LETTERS: GLIB
EDITOR: JOHN FREEMAN
BEAUTIFUL OWL. LOOK AT IT GO, PROFESSOR.
YES. IT'S HUNTING.

7 On *The Greatest Show in the Galaxy* (1988-89), an asbestos outbreak at Television Centre forced the production team into shooting in a tent in BBC Elstree's car park. When recording was disrupted by a fire alarm, the *Doctor Who* team met the cast of which sitcom?

✓

It was *'Allo 'Allo*!

A bunch of can-can girls did an impromptu dance for the firemen! The story was in danger of being scrapped, but John discussed every possibility and thankfully it went ahead. He was very shrewd and resourceful – a wily old fox.

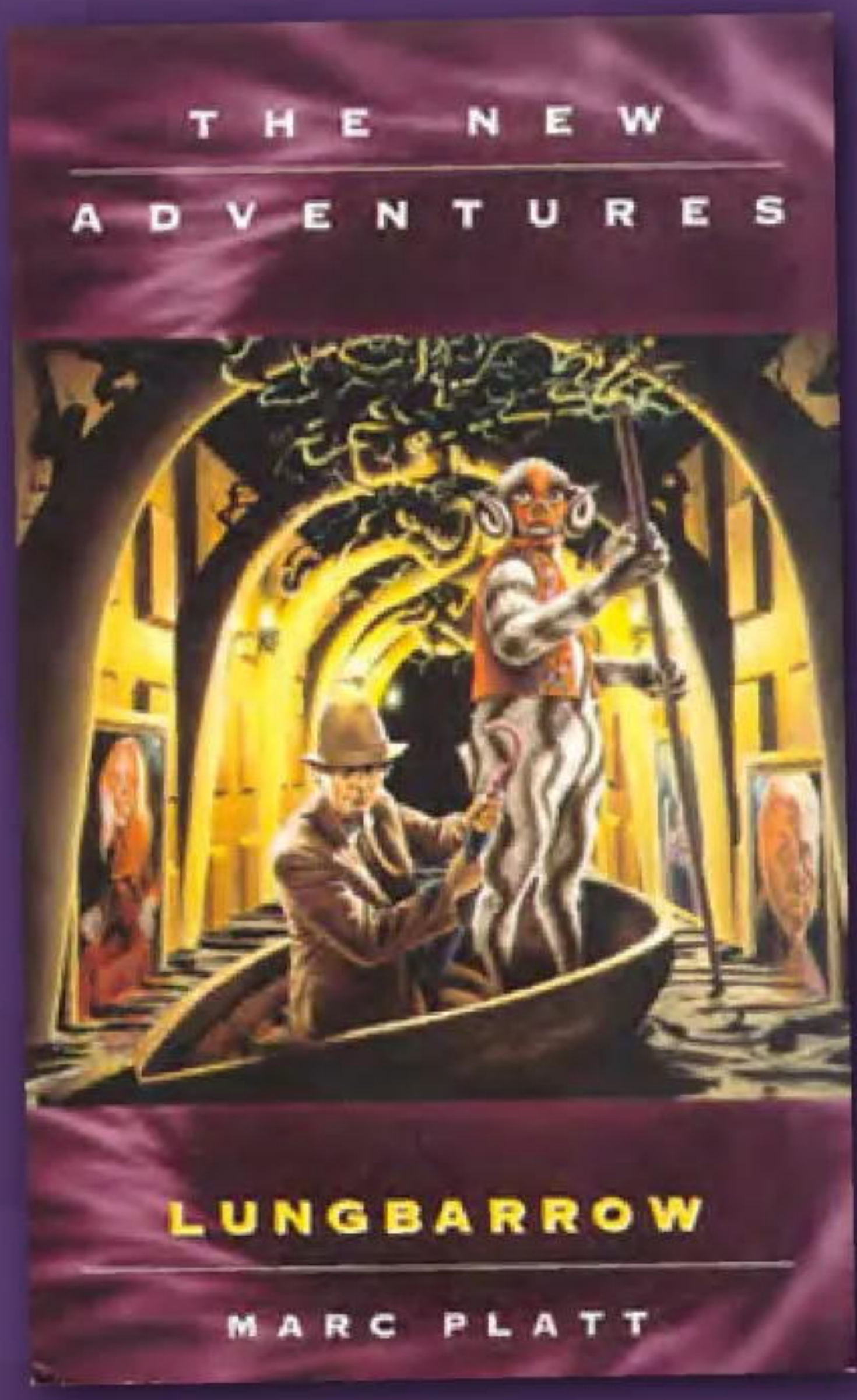
---

8 *Ghost Light* (1989) came out of an earlier Marc Platt storyline, set on Gallifrey. What was its title?

✓

Lungbarrow.

Lungbarrow was amazing but very static, more a novel – which it later became. But we found a way forward. *Ghost Light* was the very last recording of the original series, and afterwards we sat around waiting to find out what was happening. John and the show were treated reprehensibly. It was like a bad break-up; the BBC ghosted *Doctor Who*.



9 You added Sylvester's final sign-off voiceover to Rona Munro's season closer *Survival* (1989). Can you quote it?

"Somewhere there are seas that dream... *rivers* that dream? There are people made of song. Come on, Ace, the tea is getting cold."

½

Half a point. "There are worlds out there where the sky is burning, where the sea is asleep and the rivers dream. People made of smoke and cities made of song. Somewhere there's danger, somewhere there's injustice, and somewhere else the tea is getting cold. Come on, Ace, we've got work to do!"

It's good, super-alien stuff! John was aware something was up, so he got me to write that. I think he certainly thought it might be the last episode ever, and it was to be written with that elegiac mood.

---

10 Before leaving *Doctor Who* to script-edit *Casualty*, you wrote several **Doctor Who Magazine** comic strips, including *Fellow Travellers* (1990). But who was the artist?

It had a lovely opening shot of an owl, and the Doctor and Ace's likenesses were very good... I can't remember.

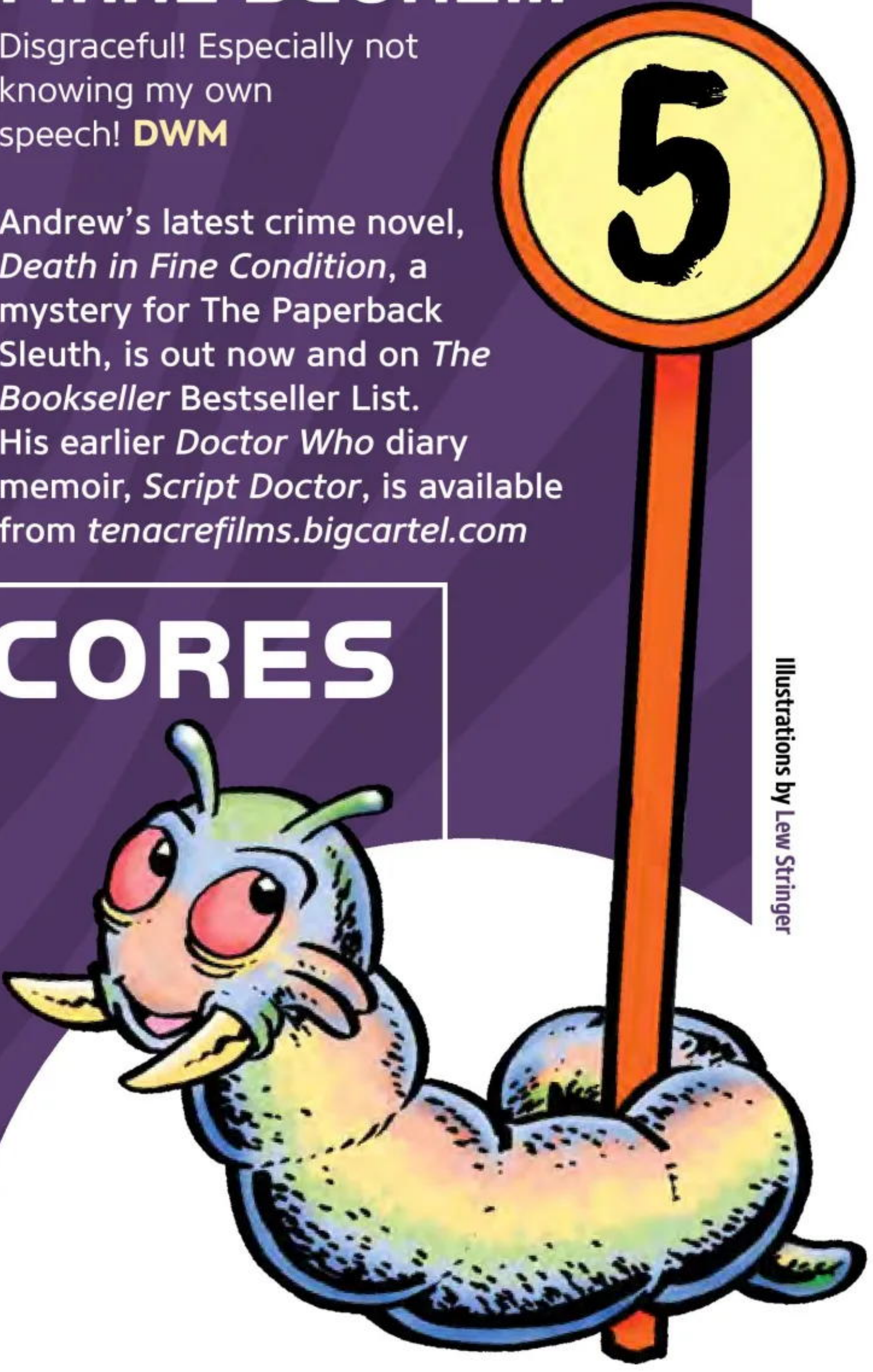
✗

It was Arthur Ranson.

Ah, like *Swallows and Amazons*' Arthur Ransome. Should have remembered that.

FINAL SCORE...

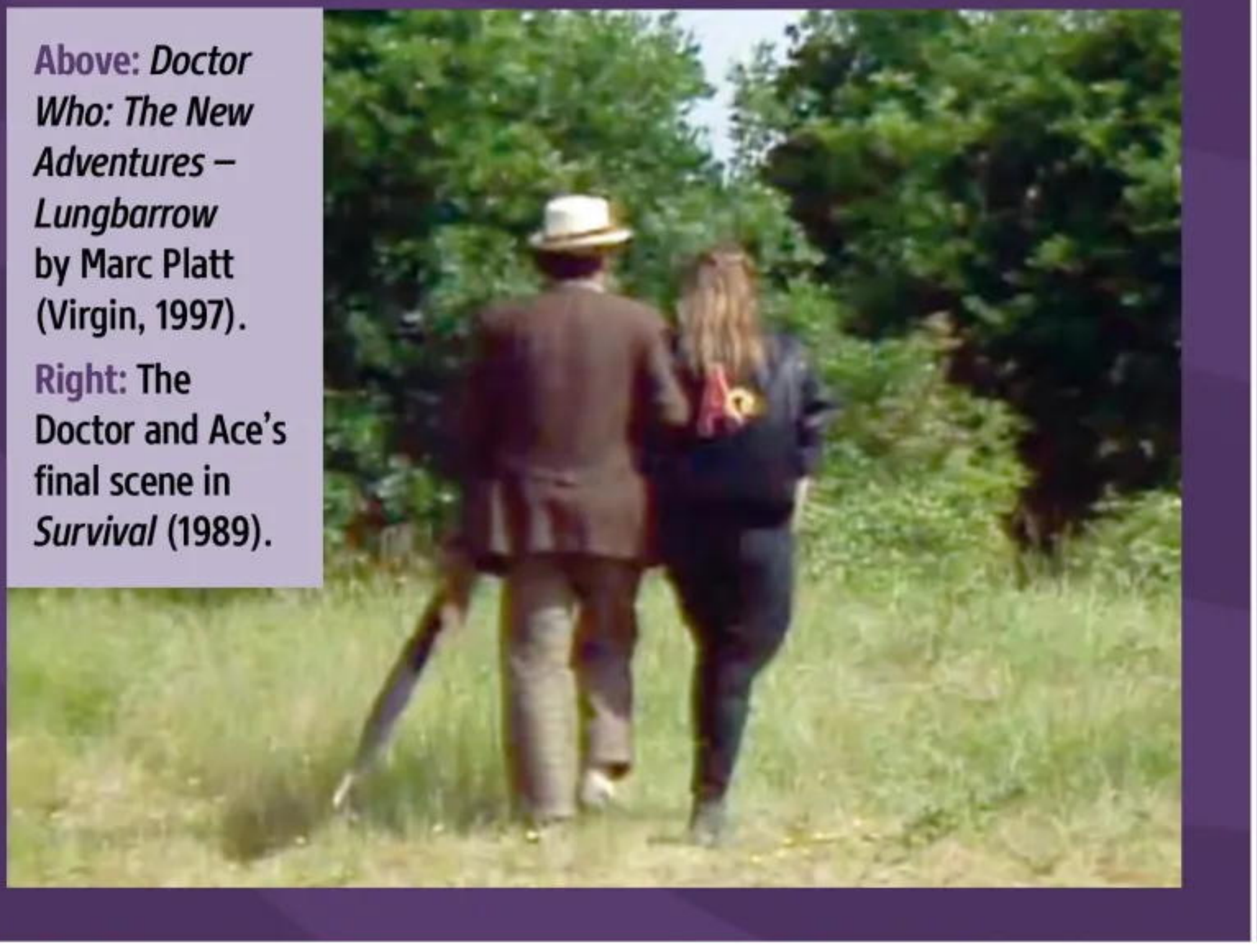
Disgraceful! Especially not knowing my own speech! **DWM**



Andrew's latest crime novel, *Death in Fine Condition*, a mystery for The Paperback Sleuth, is out now and on *The Bookseller* Bestseller List. His earlier *Doctor Who* diary memoir, *Script Doctor*, is available from *tenacrefilms.bigcartel.com*

Above: *Doctor Who: The New Adventures – Lungbarrow* by Marc Platt (Virgin, 1997).

Right: The Doctor and Ace's final scene in *Survival* (1989).



KEY TO SCORES

10 out of 10: All clear

9 to 6 out of 10:
Past Worm contact possible

5 to 1 out of 10:
Caution – recent Worm contact likely

0 out of 10:
Alert – Memory Worm present!

Illustrations by Lew Stringer

BBC

DOCTOR WHO

A LIVE ESCAPE GAME

ESCAPE HUNT

A DALEK AWAKENS

AN ESCAPE HUNT ORIGINAL GAME

PLAYING NOW

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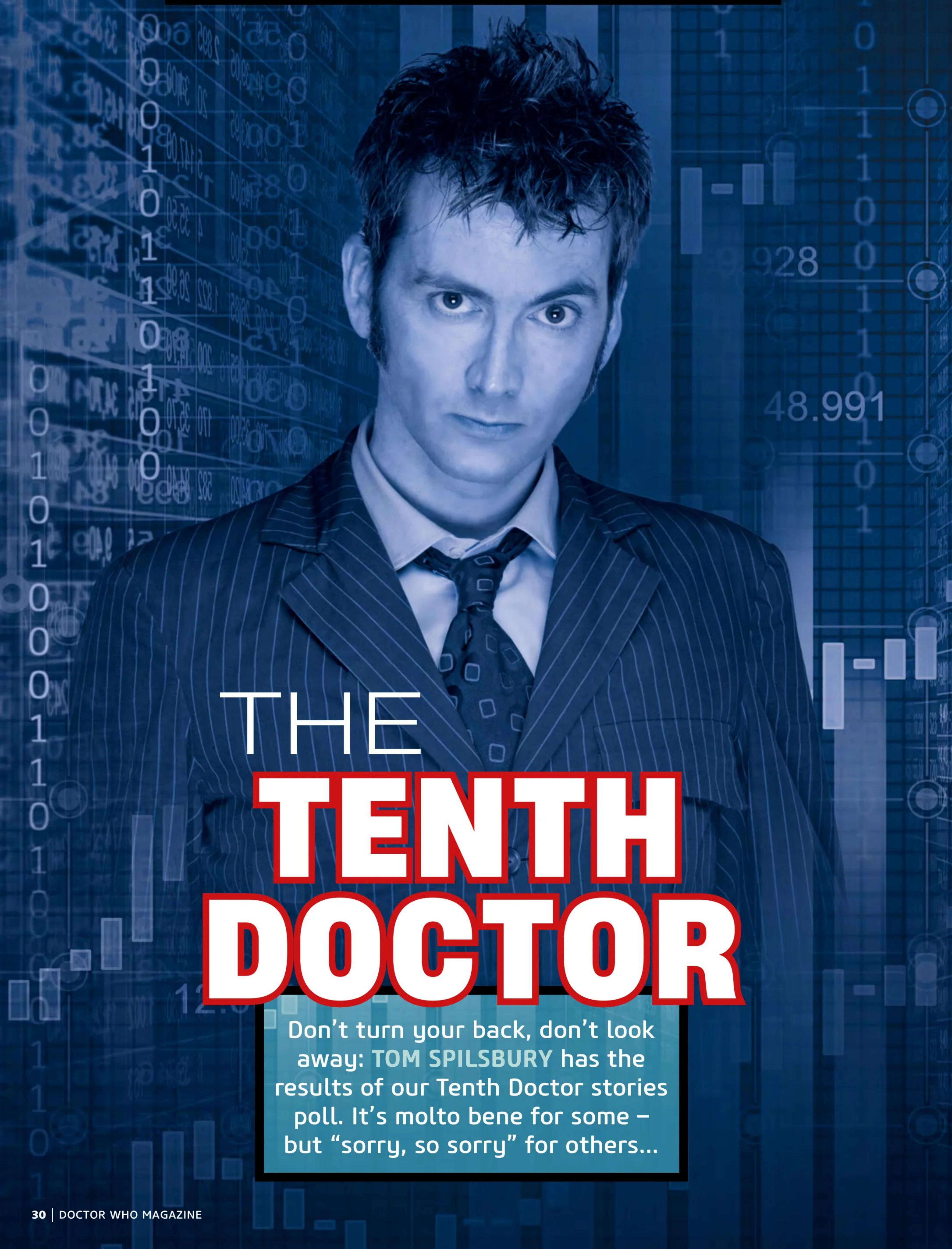


THE TENTH DOCTOR

Don't turn your back, don't look away: **TOM SPILSBURY** has the results of our Tenth Doctor stories poll. It's molto bene for some – but "sorry, so sorry" for others...

Opposite page: David Tennant as the Doctor.

Above left: Sally Sparrow (Carey Mulligan) is menaced by a Weeping Angel in *Blink* (2007).

Above centre: John Smith (David Tennant) and Joan Redfern (Jessica Hynes) in *Human Nature/ The Family of Blood* (2007).

Above right: A victim of the Vashta Nerada in *Silence in the Library/Forest of the Dead* (2008).

Below: The mutated Professor Lazarus in *The Lazarus Experiment* (2007).

Bottom: Abisola Agbaje as Chloe Webber in *Fear Her* (2006).

	2023 position	2014 position	2009 position	Story
=	1	1	1	*Blink*
=	2	2	2	*Human Nature/The Family of Blood*
▲	3	4	7	*Silence in the Library/Forest of the Dead*
▲	4	9	11	*Midnight*
▲	5	7	4	*Turn Left*
▲	6	8	N/A	*The Waters of Mars*
▼	7	3	3	*The Girl in the Fireplace*
▼	8	5	5	*The Stolen Earth/Journey's End*
▲	9	11	10	*The Impossible Planet/The Satan Pit*
▼	10	6	9	*School Reunion*
▲	11	12	8	*Utopia/The Sound of Drums/Last of the Time Lords*
▼	12	10	6	*Army of Ghosts/Doomsday*
▲	13	14	14	*The Fires of Pompeii*
▲	14	18	22	*Partners in Crime*
=	15	15	N/A	*The End of Time*
▲	16	20	16	*Smith and Jones*
▼	17	13	12	*The Christmas Invasion*
▲	18	22	19	*Planet of the Ood*
▲	19	23	18	*Gridlock*
▼	20	17	20	*The Unicorn and the Wasp*
▲	21	26	26	*The Runaway Bride*
▼	22	21	17	*Rise of the Cybermen/The Age of Steel*
▲	23	27	25	*Voyage of the Damned*
▼	24	16	13	*Tooth and Claw*
▼	25	24	21	*The Sontaran Stratagem/The Poison Sky*
▼	26	19	15	*The Shakespeare Code*
▼	27	25	24	*The Next Doctor*
▲	28	29	29	*The Doctor's Daughter*
▲	29	30	30	*New Earth*
▲	30	34	32	*Daleks in Manhattan/Evolution of the Daleks*
▼	31	28	27	*42*
▼	32	31	23	*Planet of the Dead*
▼	33	32	28	*The Idiot's Lantern*
▲	34	35	33	*Love & Monsters*
▼	35	33	31	*The Lazarus Experiment*
=	36	36	34	*Fear Her*

Far left: The Doctor and Donna Noble (Catherine Tate) in *The Runaway Bride* (2006).

Left: Rose (Billie Piper) and Captain Magambo (Noma Dumezweni) watch as Donna prepares to change history in *Turn Left* (2008).

Below inset left: Sky Silvestry (Lesley Sharp) and the Doctor at the start of their ill-fated journey in *Midnight* (2008).

Below inset right: An Adipose in *Partners in Crime* (2008).

Bottom: Elisabeth Sladen (as Sarah), Noel Clarke (Mickey), Camille Coduri (Jackie), Billie Piper, David Tennant, Freema Agyeman (Martha), John Barrowman (Captain Jack) and Catherine Tate in a publicity shot for *Journey's End* (2008).

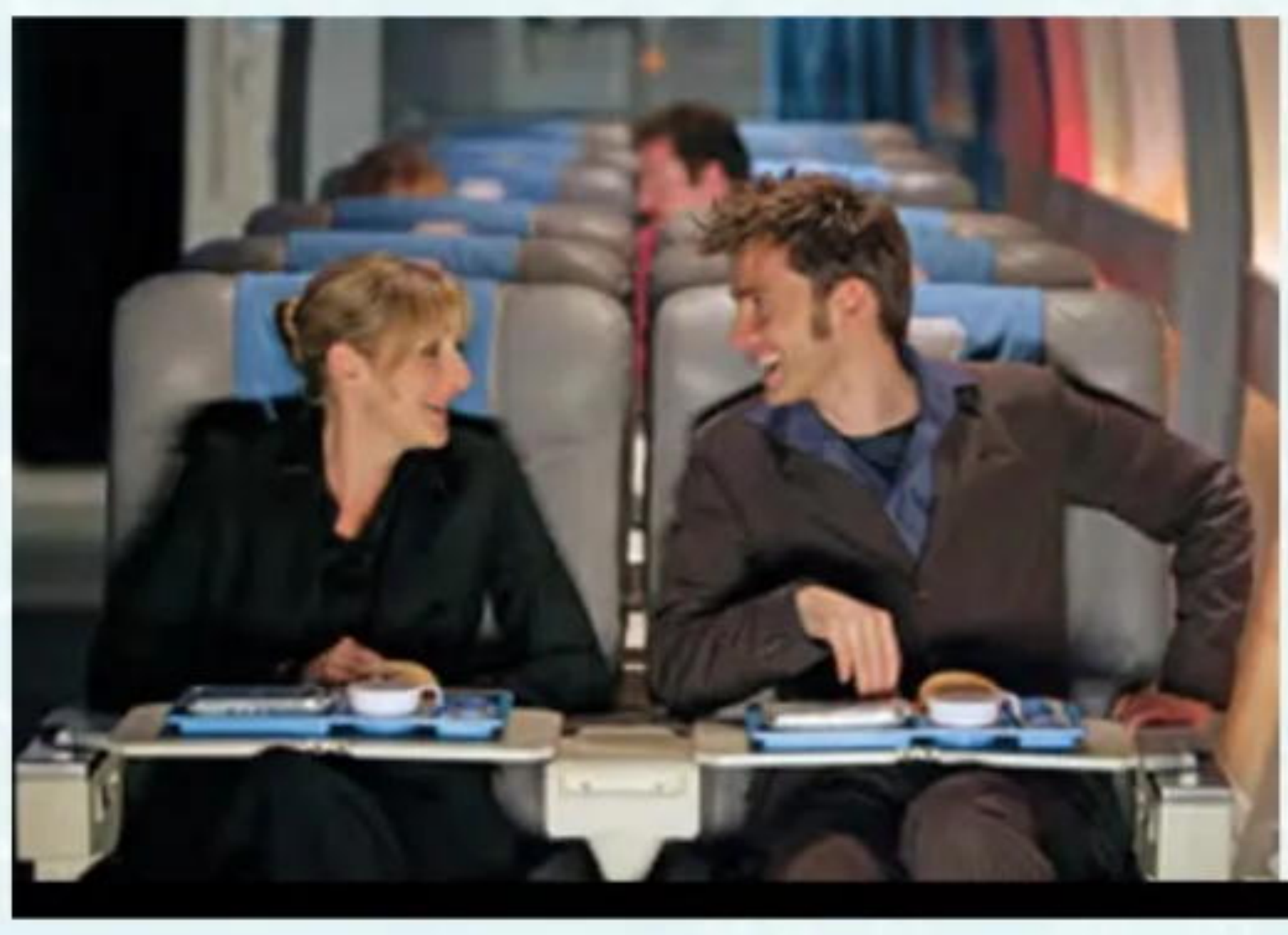
The Tenth and the Eleventh Doctors are under the spotlight this issue, as our 60th-anniversary poll continues.

To recap, over the past few months, we've been asking you to give a mark out of 10 to all 300 *Doctor Who* TV adventures, so we can discover your favourite stories from the show's entire history. Each Doctor's top three will then be put forward to a final stage of voting, with the overall winner crowned at the end of the year.

Because we previously used this scoring system for our series-wide surveys in 1998, 2009 and 2014, as well as many of our recent Season Surveys, we can compare those previous results to our latest poll. And, as you can see, there have been a few changes...

At the top of the Tenth Doctor's chart we find 2007's *Blink*. Famously introducing the Weeping Angels, it's been hailed as the Tenth Doctor's best episode ever since it first aired... which is perhaps ironic, given that it's an episode in which David Tennant only appears fleetingly. It's never quite topped the overall chart, just losing out to *The Caves of Androzani* in 2009 and *The Day of the Doctor* in 2014. Could 2023 be the year that *Blink* finally takes the crown?

The rest of the top three is made up of two-parters: 2007's *Human Nature*/*The Family of Blood* and 2008's *Silence in the Library*/*Forest of the Dead*. While the former is used to playing bridesmaid to *Blink* (its fate ever since the 2007 Season Survey), the latter comes from Tennant's third and final season in 2008. In that year's Season Survey, the library tale was beaten to the top spot by *The Stolen Earth*/*Journey's End* – but the blockbuster finale now sits as only the fourth most popular story from that year, with *Turn Left* and *Midnight* also striding ahead of it. It's not that *The Stolen Earth*/*Journey's End* has radically declined in popularity; it's simply that other stories have become even more highly regarded as the years have gone by.



***Midnight* is the perfect example of a story gradually turning into a bona-fide classic.**

Midnight is the perfect example of a story gradually turning into a bona-fide classic. It was voted as only the 11th most popular Tenth Doctor adventure in 2009, jumping up to ninth in 2014. Now, this eerie episode is up to fourth place, in the process making it the top story on the list to be written by showrunner Russell T Davies.

Davies is also the writer of a couple of other stories that have seen a spike in popularity this time round. The 2006 Christmas Special, *The Runaway Bride*, was rated relatively low (26th) in both 2009 and 2014, but it now jumps five places, overtaking a couple of other festive episodes on the way. As the episode that introduced us to Catherine Tate's Donna Noble, *The Runaway Bride* has a few things in common with 2008's *Partners in Crime* – the story that reintroduced her.

That episode was ranked at a lowly 22nd place in 2009, but by the time of our 2014 poll it had jumped to 18th. Now, *Partners in Crime* is all the way up to 14th – much higher than the same year's *Planet of the Ood*, *The Sontaran Stratagem*/*The Poison Sky* and *The Unicorn and the Wasp* – all of which it once lagged behind...

THE TOP THREE

LISA GLEDHILL lauds the three Tenth Doctor stories that go through to the final stage… but spares a thought for the story that came bottom.

A whole new generation fell in love with *Doctor Who* during the Tenth Doctor's era, securing the show's position for years to come. The arrival of the Ninth Doctor was a big success – but if the Tenth hadn't built on that, with a run of wider, deeper, sometimes much stranger stories, the enthusiasm could soon have fizzled out.

Silence in the Library/Forest of the Dead is one of those strange stories, set in a library of living minds menaced by flesh-eating shadows. The skeletons in space suits are pure nightmare fuel, and the plot twists and turns in surprising directions, but what really pushes this story into the top three is River Song (Alex Kingston). Her relationship with the Doctor crackles with energy from the very start, and with so many hints of 'spoilers' we were always going to want more River.

You can watch *Human Nature/The Family of Blood* over and over and see something different each time, as it explores the question: "What if the Doctor were human?" With a skilful dual performance from David Tennant, the heartbreaking romance between John Smith and Joan Redfern (Jessica Hynes) almost overshadows the alien peril – but among all the tears and the tension, how many first-time viewers saw the ground being laid for the Master's return in the season finale, via the identity-concealing chameleon arch? This is a particularly rich and sophisticated slice of *Doctor Who*.

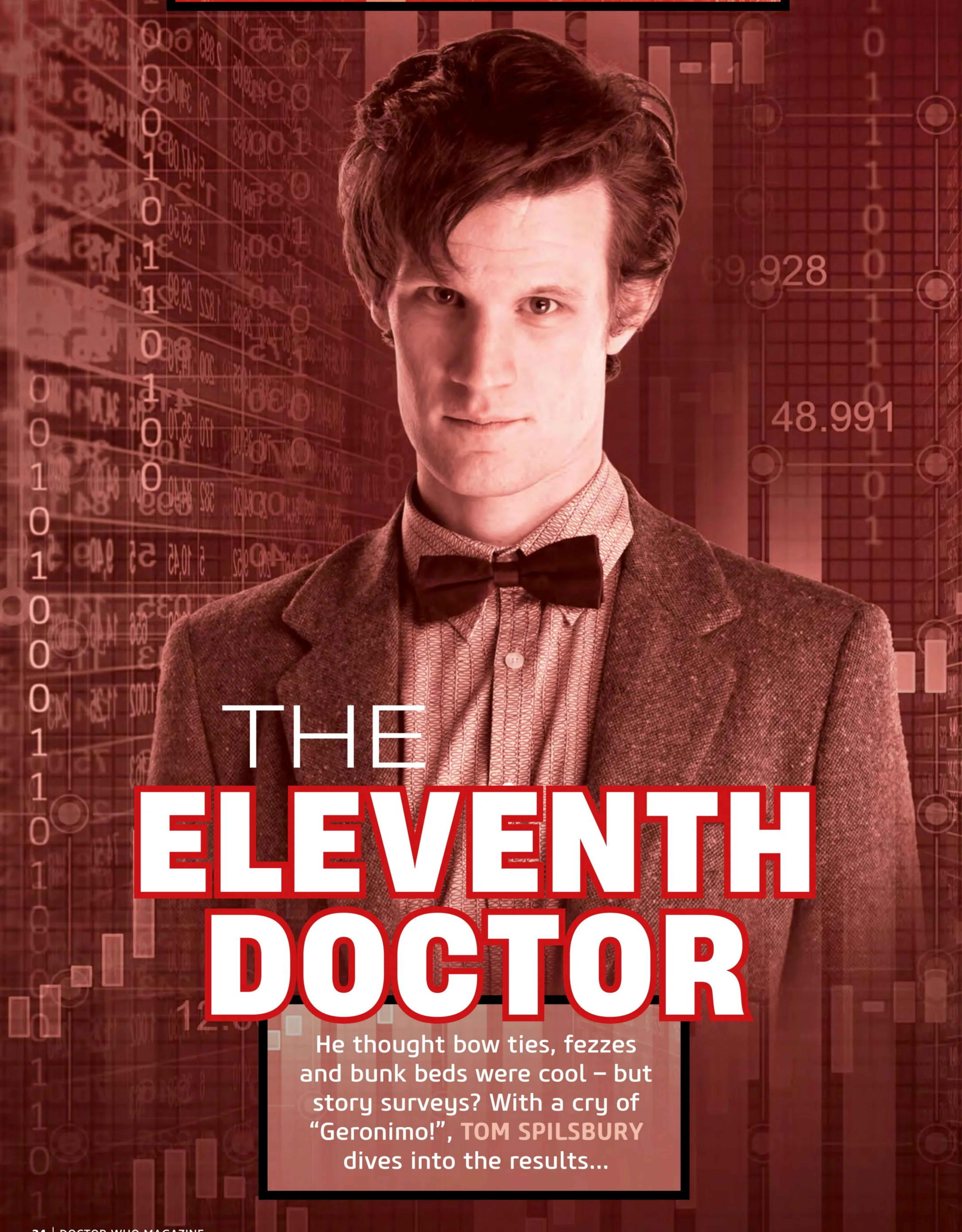
'The one with the angels in the spooky house', as it's fondly remembered by non-fans, is arguably the most tightly focused of Steven Moffat's 'timey-wimey' tales. *Blink*'s elegant structure, first-class performances and clever use of time travel as the driving force of the plot puts it at the top of the Tenth Doctor charts – even though the Doctor is hardly in it.

And that's the interesting thing about the top three stories in this poll. They're all, in their way, un-typical *Doctor Who* adventures. Fans are often accused of not liking change, but the results here show that, when it's done with skill, love and intelligence, we adore it when our favourite series surprises us.

Above from left: River Song in *Silence in the Library*; scarecrows in *The Family of Blood*; a Weeping Angel in *Blink*. **Left:** An Angel attacks. **Below:** Chloe's drawings of her dad, and of missing children, in *Fear Her*.

Last But Not Least…

Fear Her achieved the lowest score in our poll of the Tenth Doctor's stories. The episode sees the world under threat from a misunderstood space jellyfish, leaving some key moments in the hands of its least experienced performers. But, despite the literally cartoonish trappings, this is a story about loneliness and domestic abuse. Many people have genuine monsters to deal with – and for them, young Chloe Webber's terror will be gut-wrenchingly familiar. It's a bold and admirable choice to tackle these issues in the *Doctor Who* universe, especially if it makes young viewers feel a bit less alone. **DWM**



THE ELEVENTH DOCTOR

He thought bow ties, fezzes and bunk beds were cool – but story surveys? With a cry of “Geronimo!”, **TOM SPILSBURY** dives into the results…

Opposite page: Matt Smith as the Doctor.

Above left: Matt Smith, David Tennant and John Hurt as the Doctor in *The Day of the Doctor* (2013).

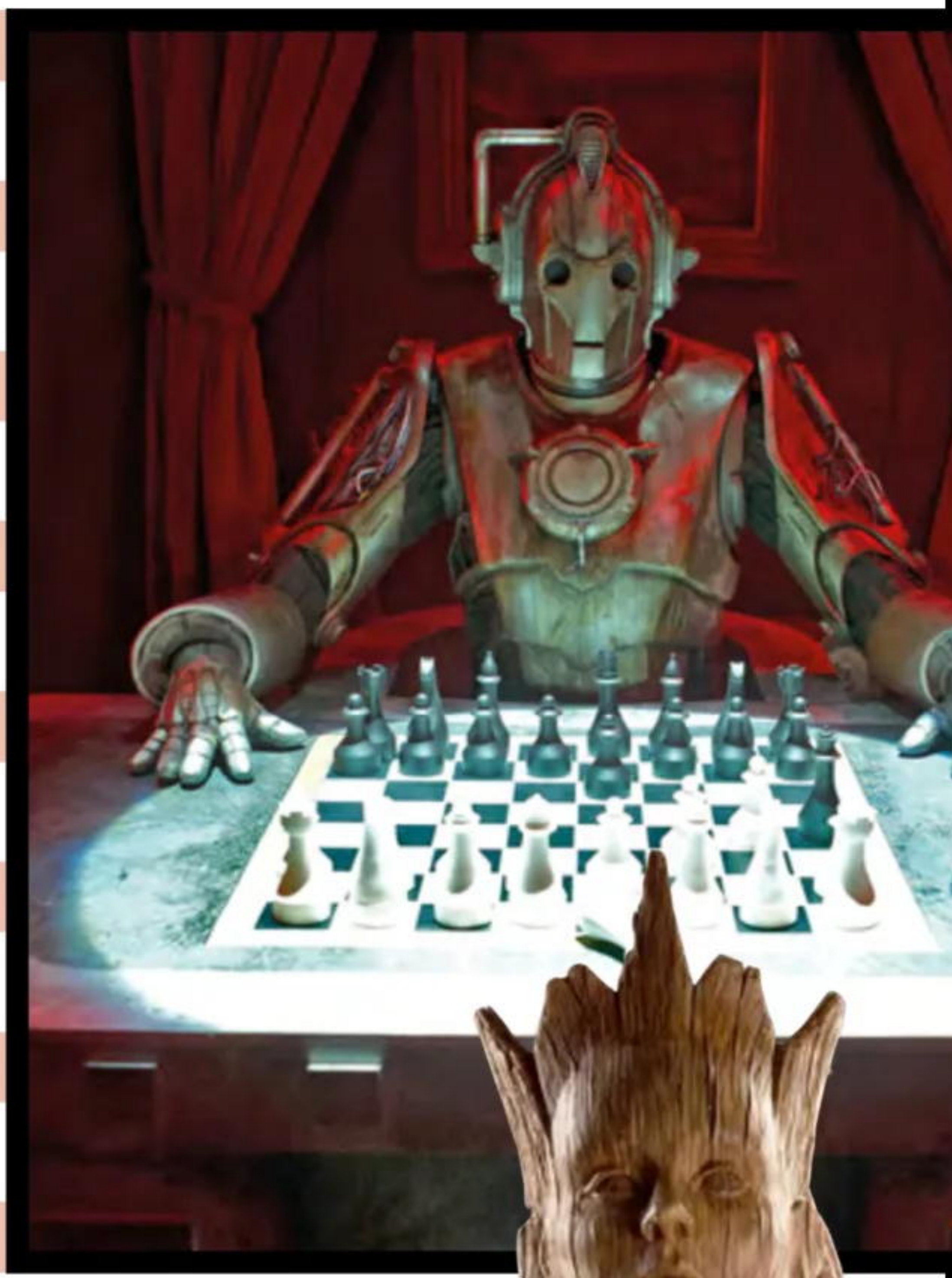
Above centre: Vincent Van Gogh (Tony Curran) in *Vincent and the Doctor* (2010).

Above right: Amelia (Caitlin Blackwood) and the Doctor are observed through a crack in Amelia's bedroom wall in *The Eleventh Hour* (2010).

Below: A chess-playing Cyberman in *Nightmare in Silver* (2013).

Bottom: The Wooden Queen in *The Doctor, the Widow and the Wardrobe* (2011).

	2023 position	2014 position	Story
=	1	1	*The Day of the Doctor*
▲	2	3	*Vincent and the Doctor*
▼	3	2	*The Eleventh Hour*
▲	4	6	*The Pandorica Opens/The Big Bang*
▼	5	4	*The Doctor's Wife*
▲	6	8	*The Time of Angels/Flesh and Stone*
▲	7	9	*The Impossible Astronaut/Day of the Moon*
▲	8	17	*A Christmas Carol*
▲	9	18	*Amy's Choice*
▲	10	15	*The Girl Who Waited*
▲	11	19	*The God Complex*
▼	12	5	*The Name of the Doctor*
▼	13	11	*The Snowmen*
▲	14	16	*The Time of the Doctor*
▼	15	10	*The Angels Take Manhattan*
▼	16	13	*A Good Man Goes to War*
▼	17	7	*Asylum of the Daleks*
▼	18	12	*The Crimson Horror*
▲	19	20	*Hide*
▲	20	23	*Cold War*
▼	21	14	*The Lodger*
▼	22	21	*The Bells of Saint John*
▲	23	29	*The Vampires of Venice*
▲	24	26	*A Town Called Mercy*
▲	25	32	*The Beast Below*
▼	26	22	*The Wedding of River Song*
▲	27	30	*The Hungry Earth/Cold Blood*
▲	28	31	*The Rebel Flesh/The Almost People*
▼	29	25	*Dinosaurs on a Spaceship*
▼	30	24	*Let's Kill Hitler*
▼	31	27	*The Power of Three*
▲	32	34	*Victory of the Daleks*
=	33	33	*Night Terrors*
▲	34	39	*The Rings of Akhaten*
▼	35	28	*Closing Time*
▼	36	35	*Journey to the Centre of the TARDIS*
=	37	37	*The Curse of the Black Spot*
▼	38	36	*Nightmare in Silver*
▼	39	38	*The Doctor, the Widow and the Wardrobe*



Far left: Amy (Karen Gillan), the Doctor and Rory (Arthur Darvill) in *Amy's Choice* (2010).

Left: Clara (Jenna Coleman) and the Doctor in *The Rings of Akhaten* (2013).

Below inset: The Doctor visits a bizarre hotel in *The God Complex* (2011).

Bottom left: The Doctor makes a speech at Stonehenge in *The Pandorica Opens* (2010).

Bottom right: The Eleventh Doctor nears the end of his life in *The Time of the Doctor* (2013).

Last time we conducted a survey for every single story, the Eleventh Doctor's TV run had only just ended. As a result, his era was presumably the strongest in most readers' recent memories, so perhaps many of the scores given were based on an immediate gut reaction. Now, almost a decade later, fans have had the chance to re-watch these adventures many more times, and have perhaps reassessed them in the context of the eras we've seen since. As such, there has been quite a lot of movement in this chart, certainly compared to some of the other Doctors.

Back in 2014, *The Day of the Doctor* won the entire poll, beating second-placed *Blink* and third-placed *Genesis of the Daleks*. Although it's still the Eleventh Doctor's top-rated story this time, it's a slightly narrower victory than before. But it does mean that writer Steven Moffat has the poll-toppers for the Ninth, Tenth and Eleventh Doctors – can he make it a clean sweep with the Twelfth Doctor next issue?

In second place is *Vincent and the Doctor*, which displaces *The Eleventh Hour* as the top story from Matt Smith's first season. These three sit comfortably above the rest of the pack, and will progress to the final round of our survey.

The winner of **Doctor Who Magazine**'s 2010 Season Survey, the two-parter *The Pandorica Opens*/*The Big Bang*, is now only the third most popular story from that season, and fourth-highest Smith story overall. (*Vincent*, by comparison, was only voted fourth back in 2010.) This is symptomatic of an intriguing trend that we can spot throughout this era. Several of the high-profile season-openers and finales – notably *A Good Man Goes to War* (2011), *Let's Kill Hitler* (2011), *The Wedding of River Song* (2011), *Asylum of the Daleks* (2012), *The Angels Take Manhattan* (2012) and *The Name of the Doctor* (2013) – have suffered clear declines since our last big poll. These 'event' episodes are still highly regarded, but we might speculate that their initial thrill has partially dissipated now that they're no longer part of the most recent era of the show.

Some of the more cerebral and understated Matt Smith episodes have been positively reappraised.

However, some of the more cerebral and understated Matt Smith episodes – particularly entries such as *Amy's Choice* (2010), *A Christmas Carol* (2010), *The Girl Who Waited* (2011) and *The God Complex* (2011) – have seen their stock rise, as they now race up the chart to sit inside his top ten, or just outside. One or two other low-key episodes that were criticised by some fans on their original transmission – specifically *The Beast Below* (2010) and *The Rings of Akhaten* (2013) – have also been positively reappraised, making significant strides upwards.

Another story that perhaps needed a few re-watches to be fully appreciated is Matt Smith's regeneration episode, *The Time of the Doctor* (2013), which had only just aired on the last occasion we asked you to vote. On original transmission, this Christmas Special received a somewhat mixed response, perhaps because fans were still basking in the sheer spectacle of the blockbuster 50th-anniversary episode, which had aired a month earlier. A decade on, however, this poetic and thoughtful episode is being appreciated much more positively. Appropriately, it seems that, sometimes, you just need to sit back and wait for a few years.

THE TOP THREE

EDDIE ROBSON gazes at three masterpieces – one beginning and ending in the Musée d'Orsay, another in the National Gallery...

Across all these best-of-each-Doctor polls, it's hard to think of one where the top three titles have been more different. None of them is really a 'normal' *Doctor Who* story, if such a thing exists.

Third-placed *The Eleventh Hour* still stands as one of the most confident, hit-the-ground-running opening stories any Doctor has ever had. In the 15 months between the announcement of Matt Smith's casting and his full debut, there had been doubters; he was relatively unknown, and so young. But it swiftly became clear that he was *born* to do this. Smith's energy and newness still suffuses this episode 13 years later, and Steven Moffat's script brilliantly plays into that energy by taking place virtually in real time from the Doctor's point of view, giving us the first hour of this new incarnation. It also looks gorgeous; the early scenes at the Pond house have a hyperreal glow that kicked *Doctor Who*'s aesthetics up a gear.

We love to talk about the flexibility of *Doctor Who*'s format, but most of the time it offers adventure narratives that, regardless of time and place, usually conform to a similar shape. A story about the mental illness and eventual suicide of a real human being is a different thing, and difficult to fit into *Doctor Who* without trivialising it – but *Vincent and the Doctor*, which you voted into second place, does it beautifully. The Krafayis is a quite minor presence; the real monster, as Van Gogh (Tony Curran) makes explicit in a devastating line as the Doctor prepares to leave, is his illness. Richard Curtis' script doesn't reach for easy answers, and the episode remains one of *Doctor Who*'s great achievements – proving that, yes, you *can* do almost anything in this series.

By contrast, our winner doesn't expand *Doctor Who*'s broad range of storytelling but instead crunches it all into 77 minutes. *The Day of the Doctor* is a celebrity historical, a UNIT alien-invasion thriller and an epic space-war saga all at once, serving as a sequel to one of the most popular stories of the 1970s while lending closure to the Time War storyline *and* giving us a whole new Doctor in the process. It's remarkable that it not only works but is superbly entertaining and heartfelt. As a pure celebration of *Doctor Who* it's hard to beat, and as you voted it number one, it seems you agree.

Above left: Amelia waits for the Doctor in *The Eleventh Hour*.

Above centre: Van Gogh prepares to paint in *Vincent and the Doctor*.

Above right: The Doctor is faced with a terrible choice in *The Day of the Doctor*.

Below: Lily (Holly Earl), Cyril (Maurice Cole) and Madge Arwell (Claire Skinner) in *The Doctor, the Widow and the Wardrobe*.

Last But Not Least...

After the twisty brilliance of *A Christmas Carol*, the 2011 Christmas Special had a lot to live up to. And by comparison the Second World War-set CS Lewis pastiche *The Doctor, the Widow and the Wardrobe* feels rather straightforward. But there's a lot of funny stuff in this episode, not just from the space foresters (Bill Bailey, like his *Black Books* co-star Tamsin Grieg in *The Long Game*, never gets to meet the Doctor) but also from eponymous widow Madge Arwell (Claire Skinner); her remark "Something like this was bound to happen", about Cyril opening his presents too early, is a magnificent joke that almost slides by unnoticed. And at the other end of the emotional scale, her cry of "Please don't make me watch him die!" – in front of her children, who don't yet know their airman father is presumed dead – is heart-rending. Worst Eleventh Doctor episode? It's not even close. **DWM**

TEXTING AT WORK

Graphics assistants **SOPHIE COWDREY** and **ALED GRIFFITHS** help create the text and printed images seen in *Doctor Who*. In effect, they build whole worlds with words – as they tell **SIMON GUERRIER**.

"It's been a busy week," Sophie Cowdrey tells Doctor Who Magazine on Friday 2 June. "We're prepping Block Five, which goes into production next week, organising all the graphics needed for each set, in the order those sets will be used. On top of that, we keep an eye on the graphics on sets shooting right now in Block Four."

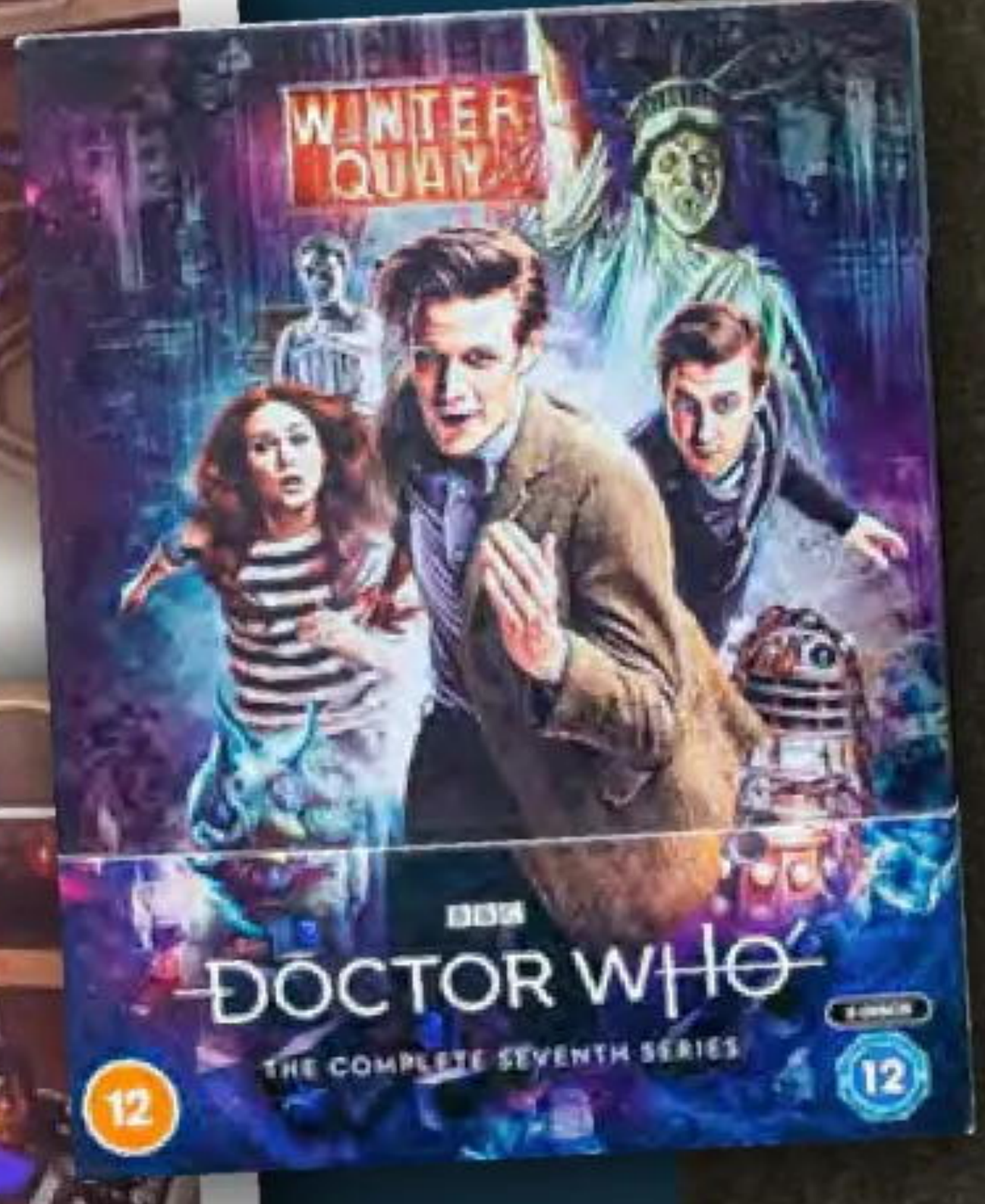
"We have a list prioritising what needs to be done," says her colleague Aled Griffiths. "And then we're dealing with whatever comes up each day. There's three of us in the team: Sophie, me, and our commander-in-chief Stephen Fielding as graphic designer. So it's busy – but really good fun."

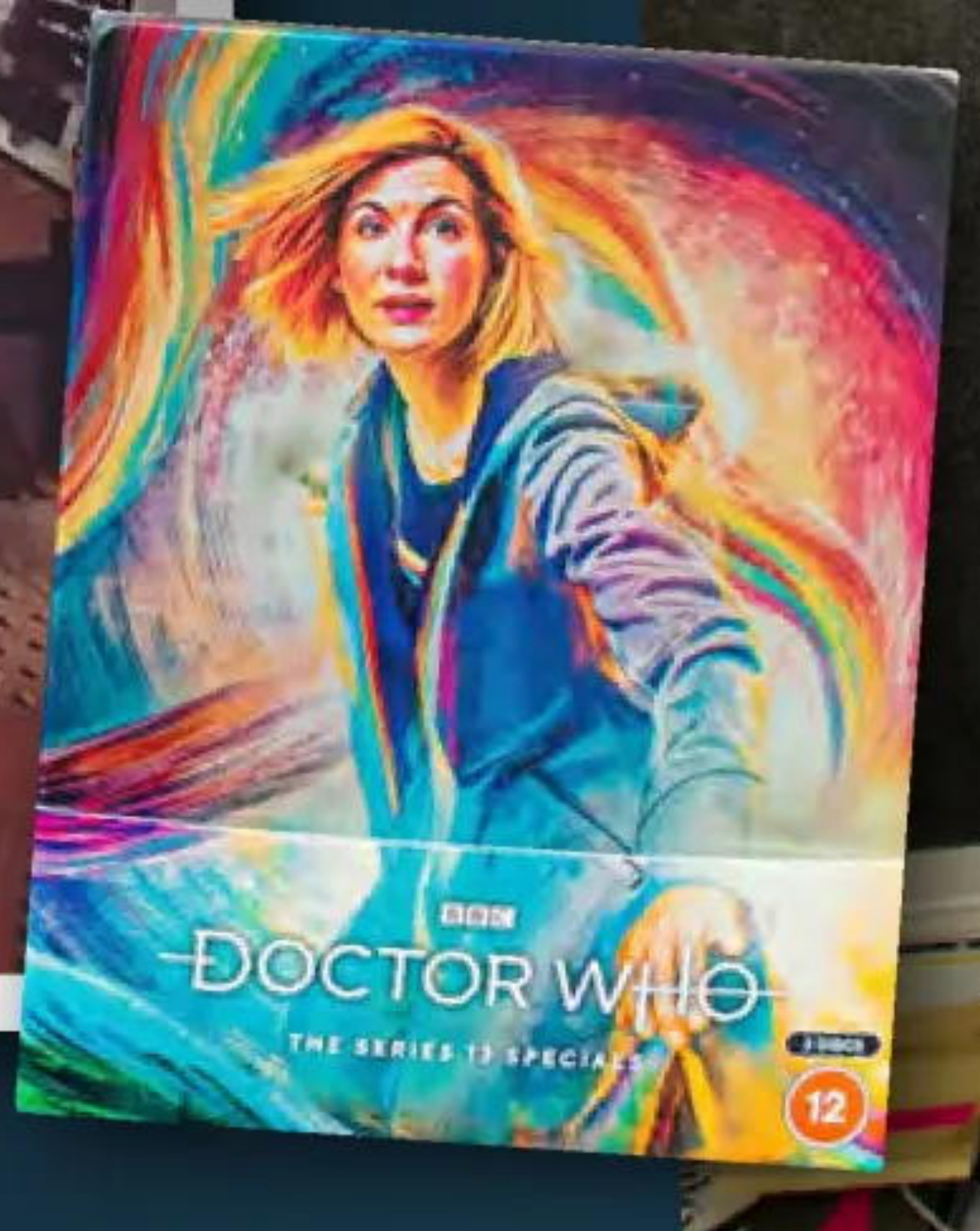
Aled is from Anglesey and did a master's degree in filmmaking at Bangor University. "I loved making posters for my films," he tells us. But that's not how he ended up in his current job. Having moved to Cardiff, he started at Wolf Studios as a receptionist in September 2019. In March 2021, he joined the art department there, working on the third series of *His Dark Materials* before moving on to *Doctor Who*.

Sophie is from Portsmouth but studied film and TV set design at the University of South Wales in Cardiff. While still a student, she got a trainee job on the first series of *Sex Education*, working three days a week. "I was also doing illustration as a hobby," she says. "I posted some art on the internet – and got offered work." She produced acclaimed art for *Doctor Who* books and Blu-ray steelbooks, which she told us about in the DWM Yearbook 2020. During the COVID pandemic, Sophie started working more in graphic design. "Then I saw an advert on the Graphics Union website for a job on *Doctor Who*, and I had a ready-made portfolio!"

Below: Sophie Cowdrey on the set of the Twelfth Doctor's TARDIS, and two of the Blu-ray steelbook releases for which she provided the cover art.

Far right: Aled Griffiths in his office.





What does the graphics department do on *Doctor Who?*

Sophie: We produce anything on set that involves type or an image, from text on a screen to a newspaper someone's reading.

Aled: Or the label on a ketchup bottle. We make posters for made-up events, which you'll just glimpse in the background. Some fans online thought a date on one of those was a clue to when the Specials will be on. But we used that date because it's Sophie's birthday.

So you know your work will be picked over by fans looking for clues?

Aled: Yes, and that's exciting. Sophie has an encyclopaedic knowledge of *Doctor Who*, as does Stephen. We enjoy putting in things for fans to spot.

Sophie: We build our own world of meanings. The company Magpie Electricals was in one episode years ago [*The Idiot's Lantern* in 2006], but the name crops up all over the place. It has a whole history – and future.

MAGPIE electricals
Radios
Gramophones
MAGPIE electricals

How does the process of designing graphics work?

Sophie: We're given early draft scripts. Stephen and I will do breakdowns of those. The script might say 'hospital'. A hospital will have computers, which have graphics on the screen. There will be noticeboards, paperwork, ID badges for the staff. Those things won't all be listed in the script so we have to imagine the details. We then work with the art department, the set dec team – who'll advise us on colours and materials they're using – and everyone else, while keeping on top of script revisions.

What do you use to produce the graphics?

Sophie: We start with concepts, sketching by hand or using Adobe Illustrator and Photoshop. We mock up designs for Stephen. For hero props we might provide more than one option to choose from. Depending what it is, he'll run that by the production designer, Phil Sims. On the third of this year's Specials, there was something I worked on that Phil took up to Russell [T Davies, executive producer], and I had specific notes back from him.

HIS DARK MATERIALS

Aled: The brilliant thing about Russell's writing is it's often very visual – you visualise it as you read it. That means a lot of the work is already done.

Once a concept is approved, how does it get made?

Aled: It goes to the amazing Barry Jones, who runs the fabrication workshop at Bad Wolf. There are also our scenic painters. We then see the graphics onto the set. We're there from the very first concept to it being in the space.

Is there anything in the upcoming Specials we should particularly look out for?

Sophie: There's a bit in the trailer, the background behind Neil Patrick Harris when he says "worldwide premiere". That set is *lovely*.

Aled: And where the Meep is. And... Well, they *all* are. Just wait and see. **DWM**

Above: Aled at Wolf Studios.

Far left: Magpie Electricals, as seen in *The Idiot's Lantern* (2006).

Below left: Neil Patrick Harris' character on one of Sophie's favourite sets from the upcoming Specials.

Below: Sophie with the TARDIS.

POLICE PUBLIC CALL BOX
POLICE PUBLIC CALL BOX

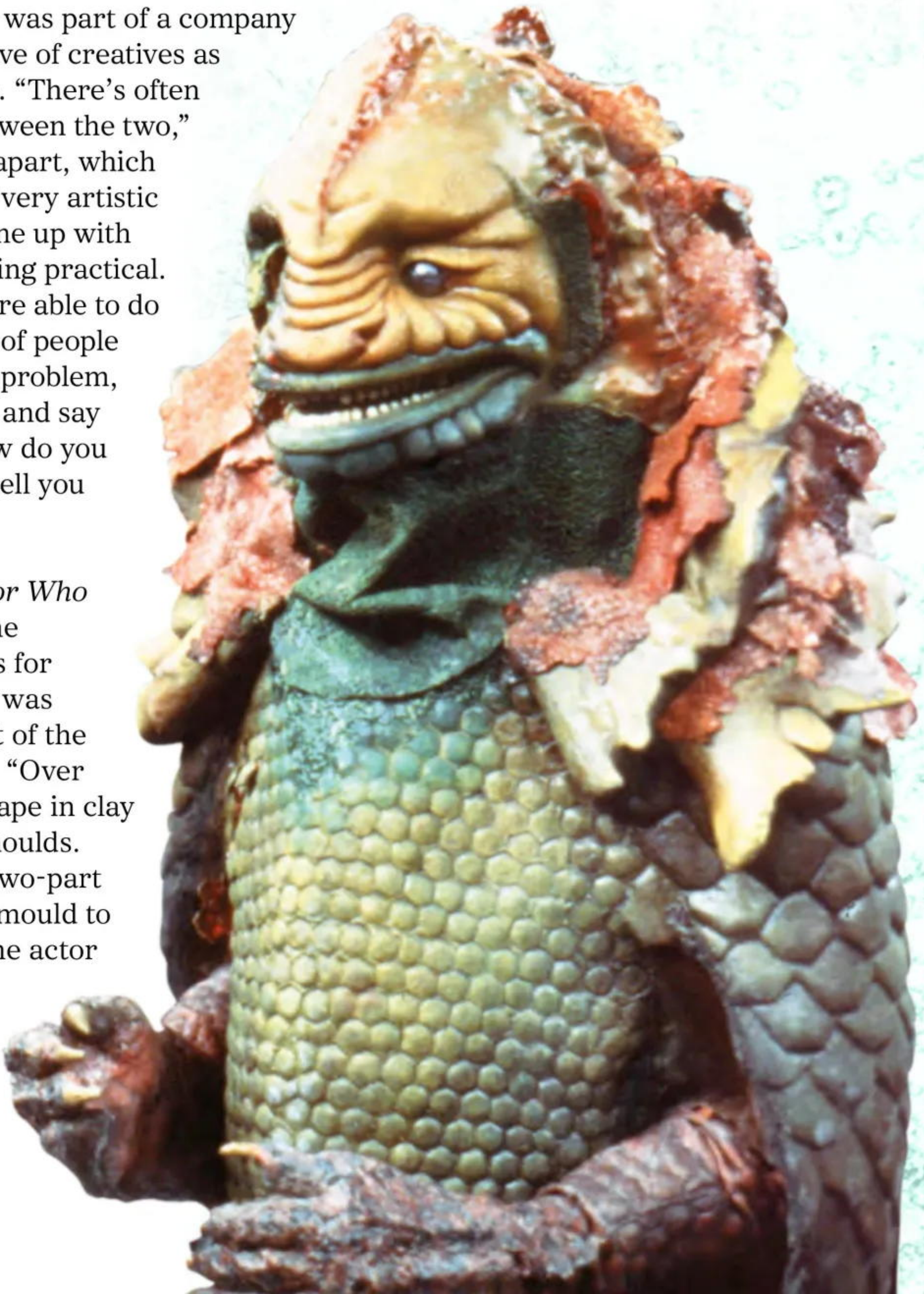
Many of props builder **RICHARD GREGORY**'s creations featured in Season 20, on Blu-ray soon. **ANDREW T SMITH** and **STEPHEN LA RIVIÈRE**, who worked with Richard on *Thunderbirds: The Anniversary Episodes*, spoke to him in 2018, the year before his sudden death.

THE OMEGA MAN

As a special effects technician and props maker, Richard Gregory's credits included blockbusters like *Event Horizon* (1997), *Casino Royale* (2006) and *The Dark Knight* (2008). But it was in a restaurant at the end of the universe, in 1980, that he had his induction into the decidedly down-to-earth world of BBC television…

"A friend of mine had been asked to make some costume props for *The Hitchhiker's Guide to the Galaxy* – the armour for Hotblack Desiato," he recalled. "They said, 'I don't really want to do it. Do you want to?' It was for [costume designer] Dee Robson. Then, as both the costume and special effects crews there also worked on *Doctor Who*, they asked if I would like to do some props. They explained that costume props were always difficult to find people to make."

During this period, Richard was part of a company called Imagineering, a collective of creatives as practical as they were artistic. "There's often not a very good crossover between the two," he explained. "They're poles apart, which means you've often got some very artistic people, but the ideas they come up with can't be translated into anything practical. So these were people who were able to do the crossover. It was a group of people where, if there was a specific problem, you could approach someone and say 'How do you fix this?' or 'How do you create this?' And they could tell you exactly how to do it."



Richard's first *Doctor Who* job was creating the reptilian Terileptils for *The Visitation* (1982). "It was actually a very basic cast of the actor," he remembered. "Over that we sculpted the shape in clay and cast fibreglass moulds. We used latex and two-part rubber foam in the mould to create a costume. The actor really didn't want to wear it, so it was very difficult because he was 'under protest' a lot of the time. I think he would rather that more of his face and body had been seen, rather than be a completely covered alien character!"

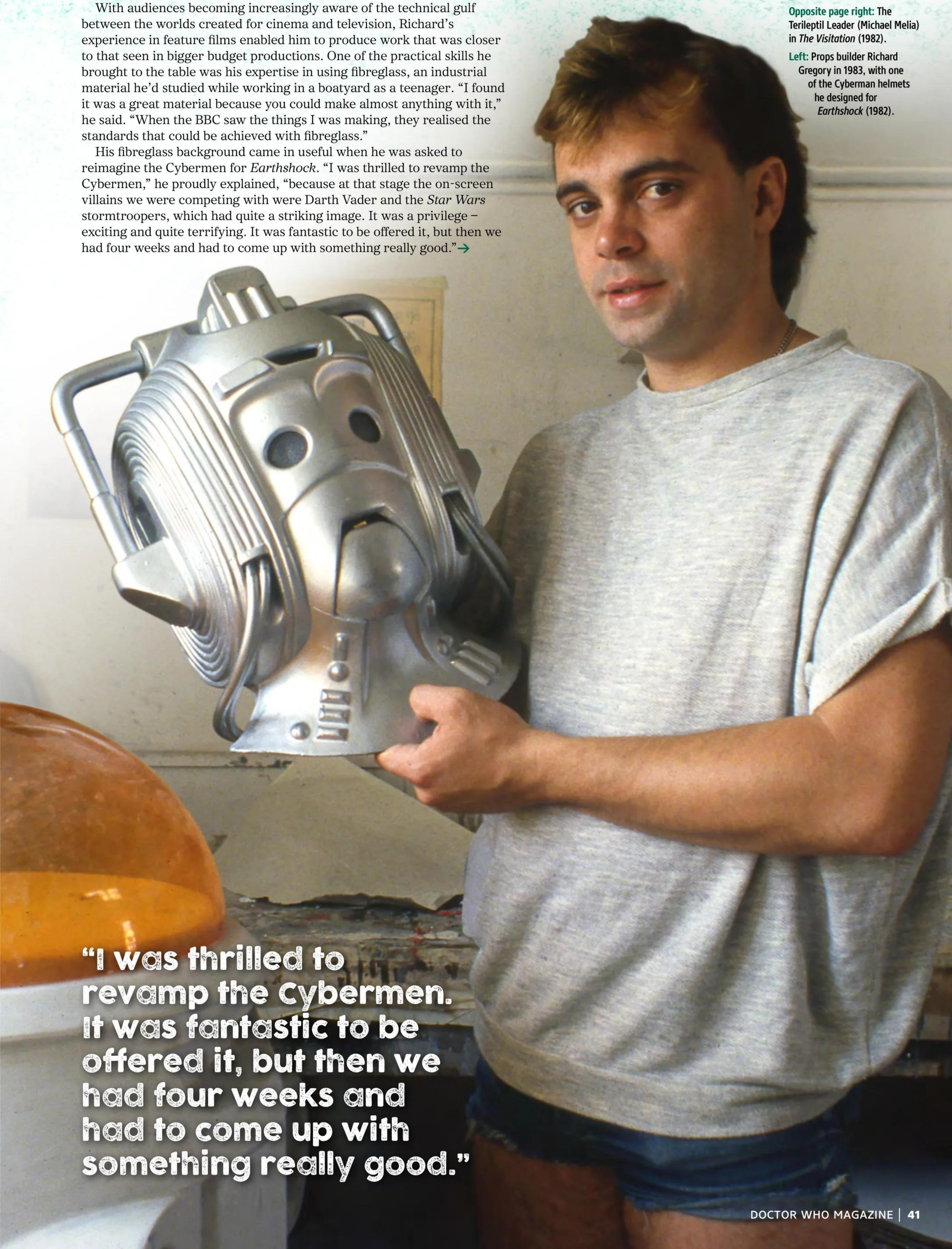
With audiences becoming increasingly aware of the technical gulf between the worlds created for cinema and television, Richard's experience in feature films enabled him to produce work that was closer to that seen in bigger budget productions. One of the practical skills he brought to the table was his expertise in using fibreglass, an industrial material he'd studied while working in a boatyard as a teenager. "I found it was a great material because you could make almost anything with it," he said. "When the BBC saw the things I was making, they realised the standards that could be achieved with fibreglass."

His fibreglass background came in useful when he was asked to reimagine the Cybermen for *Earthshock*. "I was thrilled to revamp the Cybermen," he proudly explained, "because at that stage the on-screen villains we were competing with were Darth Vader and the *Star Wars* stormtroopers, which had quite a striking image. It was a privilege – exciting and quite terrifying. It was fantastic to be offered it, but then we had four weeks and had to come up with something really good."→

Opposite page left: Omega (Ian Collier) in *Arc of Infinity* (1983).

Opposite page right: The Terileptil Leader (Michael Melia) in *The Visitation* (1982).

Left: Props builder Richard Gregory in 1983, with one of the Cyberman helmets he designed for *Earthshock* (1982).

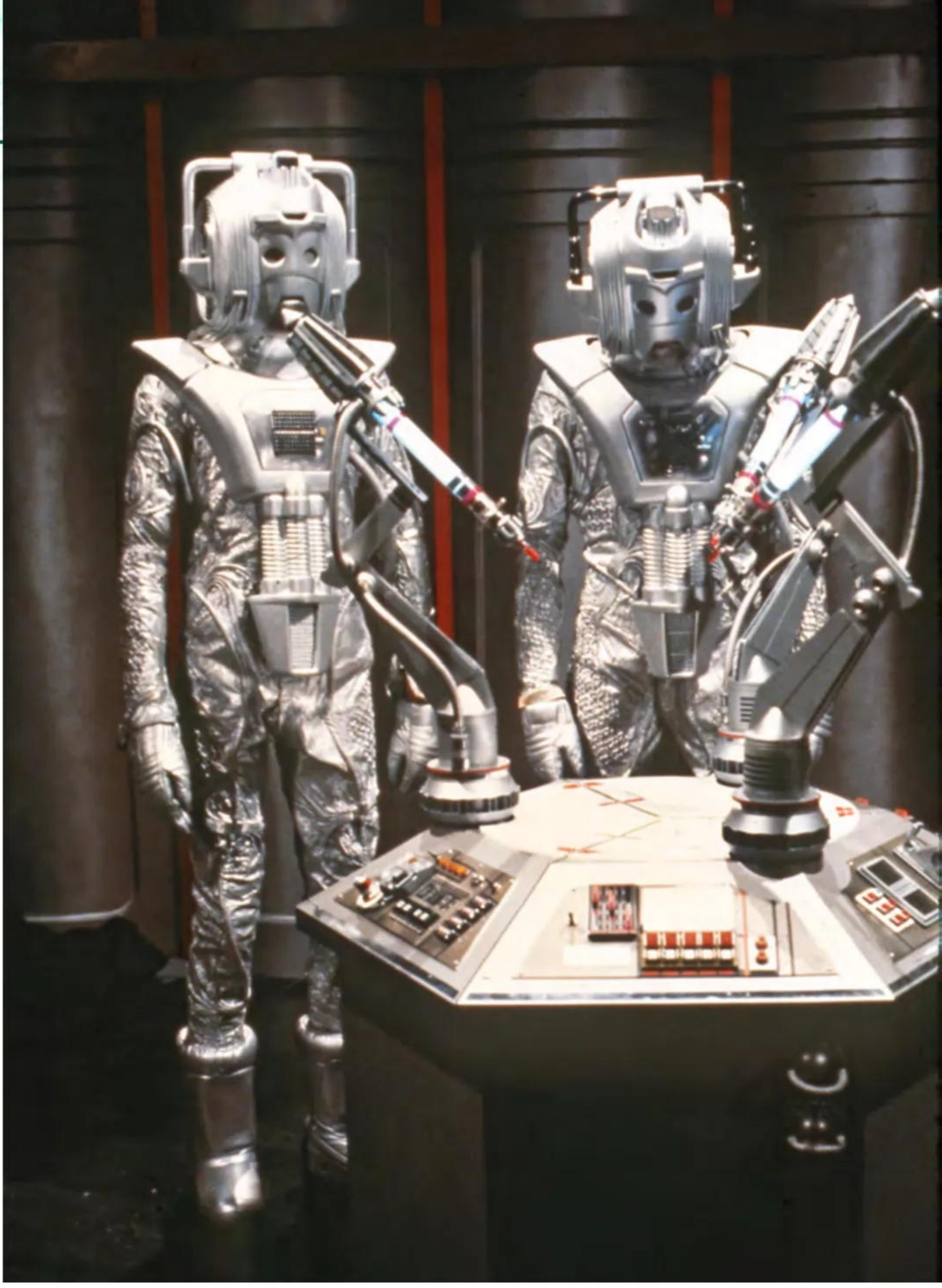


"I was thrilled to revamp the Cybermen. It was fantastic to be offered it, but then we had four weeks and had to come up with something really good."

Right: The Cyber Lieutenant (Mark Hardy) and Cyber Leader (David Banks) in *Earthshock*.

Below: A Cyberman in *The Invasion* (1968).

Bottom from left: The first edition of *The Eternal Champion* (Dell, 1970); a model of an Eagle transporter from *Space: 1999*; Richard Gregory as a boy.



→ How to begin so daunting a task? Richard recalled seeing them marching past St Paul's Cathedral. "I always found them really fascinating characters, but the last time I remembered seeing them was in *The Invasion* [1968]. Immediately I said to Dinah Collin, who was the costume designer, 'What have we got for reference?' So I think they dug a few bits and pieces out from the store, and anything they had off the exhibitions they were running. Amongst them were earlier versions of the Cybermen.

"We started to play around with different shapes, and I sculpted a few things. But I could never see a Cyberman in them. I was trying to grab their essence, and I thought that maybe the best thing was to take the *Invasion* head apart and just keep some of the elements that are identifiable as the Cybermen – for instance, the side pieces, which are the sort of earphones – and to reconfigure the whole thing to make it more anthropomorphic. To actually put more expression into it and to make it more machine-like. So I chopped it up and over a period of about a week or so I reconfigured it.

"[Producer] John Nathan-Turner had asked about having a clear chin added in, so we could see the actor through it and see something organic inside it, rather than people mistaking it for a robot – which it isn't. I went down to a vac-formers with a little test-piece. I walked in with a sculpt very similar to the final product and the man who worked there immediately said, 'That's a Cyberman!' So I thought, 'If he recognised it immediately, I think we've cracked it.'

"From there we started to generate this whole feel of how they were organic people trapped inside a life-support suit, rather than being robots. I'd always been interested in space travel – the real hardware. A lot of people may have heard of the coolant suit, which is worn underneath the Apollo spacesuits to regulate body temperature, but there was an RAF version in some of the army surplus stores at that point. There were literally hundreds of these suits and they were going for £15 each. I think I bought around 25 to 30 of them. I thought this immediately looked like a pipe network, where it looks like they're being fed nutrients or

The Eagle Has Landed

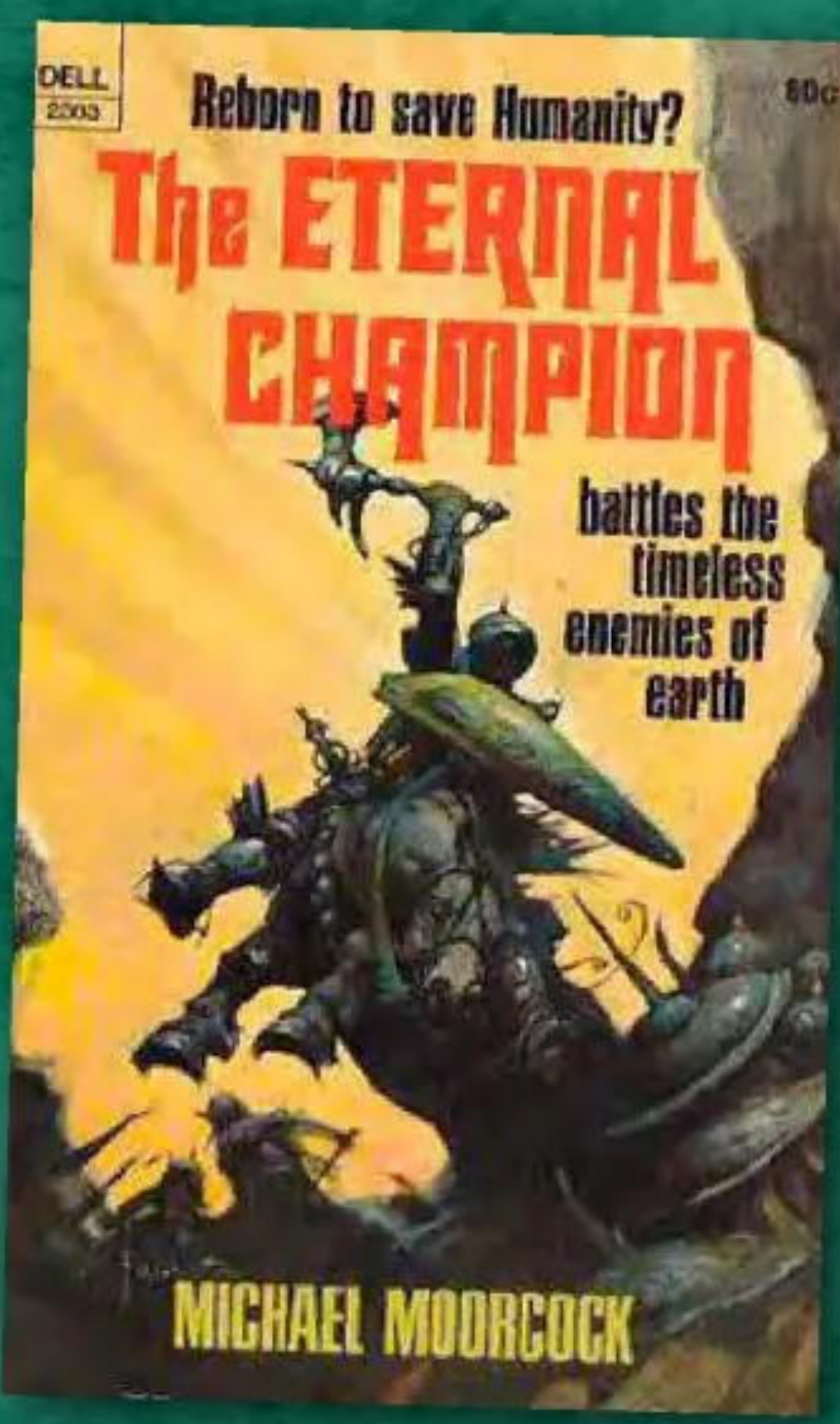
Dave Thomas maintained a lifelong friendship with Richard Gregory – or 'Greg', as he was known to many – after meeting him during their secondary school years.

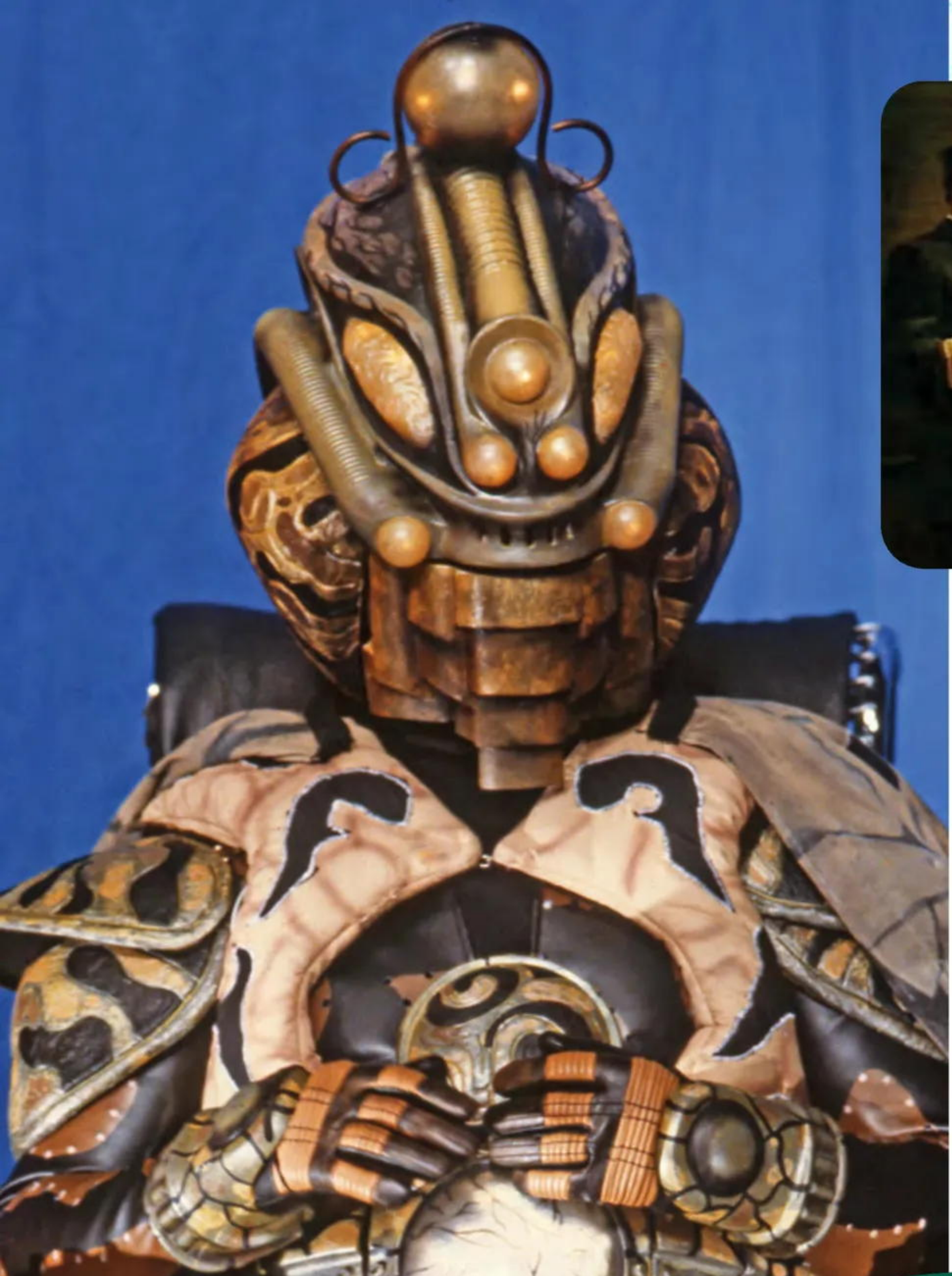
"The first work I saw Greg do," he recalls, "was a stars-and-stripes motorcycle helmet for a guy I was at school with. This was when the *Easy Rider* craze first started. He was very popular and well-known for how prolific and good an artist he was. He was always influenced by science fantasy and he turned me on to a series of books by Michael Moorcock known as the *Eternal Champion* series. He'd bought himself a dune buggy to fix up, and he was always changing the artwork on it that was influenced by these books – especially Elric of Melniboné with his sword, Stormbringer.

"Greg was the first of us to have long hair – an intensely long feather cut. The cutting edge of fashion! When we were buying platform boots from the shops, he was having knee-length platforms custom-made. Lord knows how much he spent.

"We had *Doctor Who* and the Gerry and Sylvia Anderson series in common. He scratch-built a model of one of the Eagle craft from *Space: 1999* and sent it to Gerry. He was so made up when Gerry came back and replied to him, and from there they went on to work together for many years.

"He would call in to visit my parents and myself every year to keep us up to date with what he was doing. He was always so modest about what he did. I have nothing but happy memories. I miss him a lot."





blood circulation or whatever. This is a vast amount of detail on a costume, and for very little money we were able to create quite a striking look.

"The boots and the gloves were moon boots and nicely detailed ski gloves from a ski shop. They were literally just sprayed silver; we really didn't have much time to do anything else with them!"

Were the Cybermen actors required to show Cyber-like stoicism, wearing the costumes? "We did go to a lot of effort to make them as comfortable as possible," said Richard, "but they're never going to be. Putting an all-enclosing fibreglass helmet on is probably the most horrible thing you can do. So it was a lot to ask the actors to act inside of these things, but in some ways it sort of adds to the performance, because it's not a very pleasant environment to be in. I think Cybermen walk around with a grudge because they really don't want to be in there!"

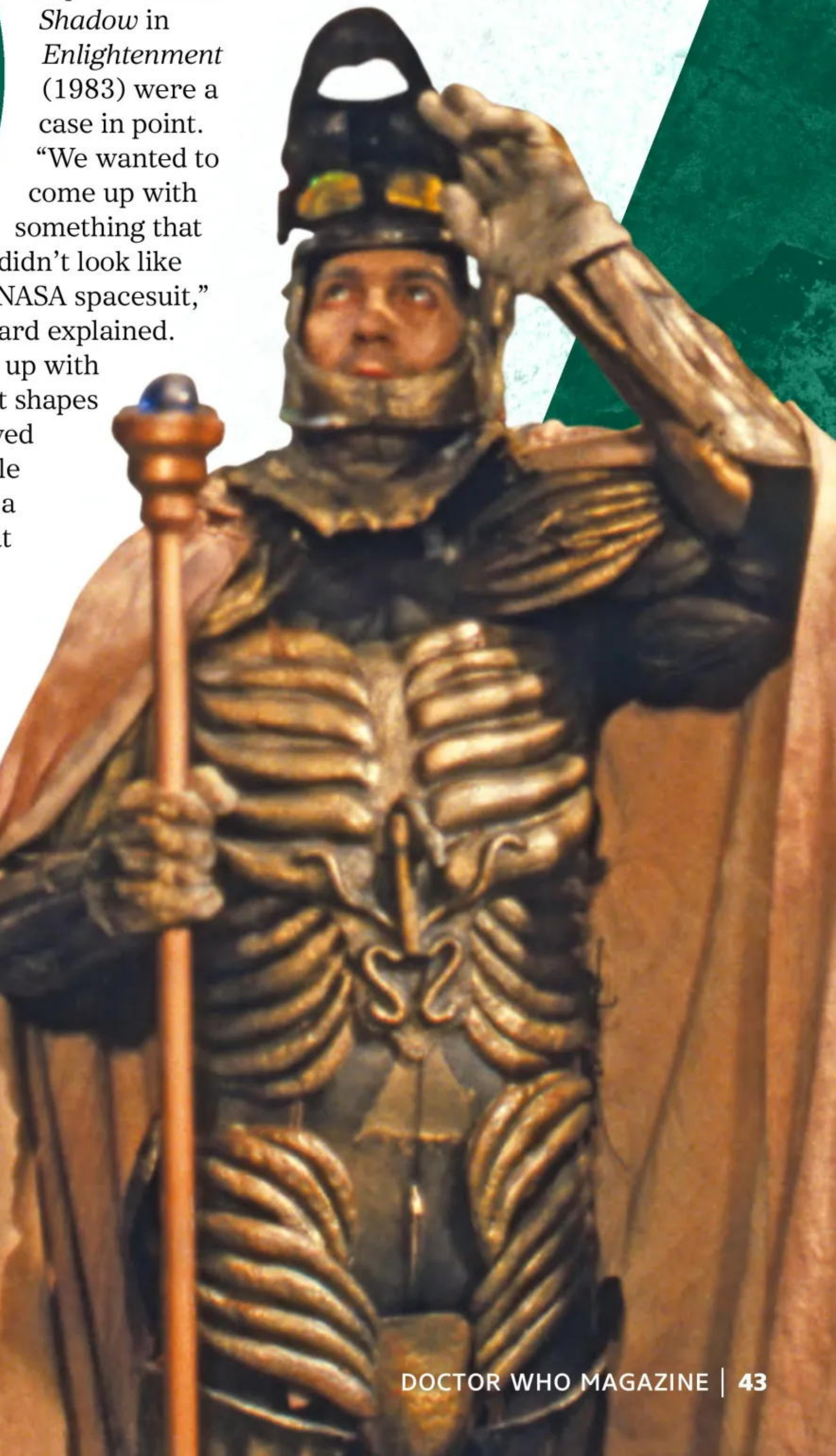
An even bigger rethink was involved when the villainous Omega reappeared in *Arc of Infinity* (1983). "It was Dee Robson's choice to make it a radical redesign," Richard recalled. "I just think she wanted to do something drastically different from the previous one [in *The Three Doctors*, 1972-73]. I always really liked the previous one as well, but we went away from it a long way. Whatever Dee was going to do was ambitious, and sometimes I think people thought we should have reined that in a bit, because it would have been a lot less strain on everybody. But Dee wanted as much as she could get, really. There were electrical elements to the costume as well. Some worked, some didn't."

Terminus (1983) was another story in which the limitations of *Doctor Who* caused some costume issues – with the Vanir warriors, in particular. "Dee wanted armour made of fibreglass, and at one point we said, 'Well, this is going to clank.' 'Yeah, they're wearing armour so it *should* make a clanking sound.' This discussion seemed to go round in a circle. But, of course, when it got to the studio and it clanked all the time, it was too noisy. It was a bit of an 'I told you so!' moment. It could have been made out of latex or whatever, but it wasn't. It was made to work like proper armour. It looked great when it was on, but it became very difficult to work with. There were a few fraught moments, but then you have to move on and put it down to experience."

A persistent problem was designing costumes that encompassed both realism and otherworldliness. The spacesuits worn by the crew of Captain Striker's *Shadow* in *Enlightenment* (1983) were a case in point.

"We wanted to come up with something that didn't look like a NASA spacesuit," Richard explained. "I came up with these elegant shapes that were then sprayed in bright, candy-apple colours. And we got a very shiny fabric that was generally used for fetish clothing, actually. We made them out of this shiny PVC fabric, and they were stitched with ribs and things so they looked really strange hanging up, almost like a strange oil skin."→

> "When the BBC saw the things I was making, they realised the standards that could be achieved with fibreglass."



Far left: Ian Collier as Omega, against a blue screen during the recording of *Arc of Infinity*.

Above left: Grog rations are issued to the spacesuited crew in *Enlightenment* (1983).

Above right: Striker (Keith Barron) addresses Marriner (Christopher Brown), Mansell (Leee John), Tegan (Janet Fielding) and the Doctor (Peter Davison) in *Enlightenment*.

Below left inset: Stephen Thorne as Omega in *The Three Doctors* (1972-73).

Below right: Valgard (Andrew Burt) in his cumbersome Vanir armour in *Terminus* (1983).

Far right: Richard at the *Doctor Who* Celebration at Longleat in 1983, dressed as a trooper from *Earthshock*.

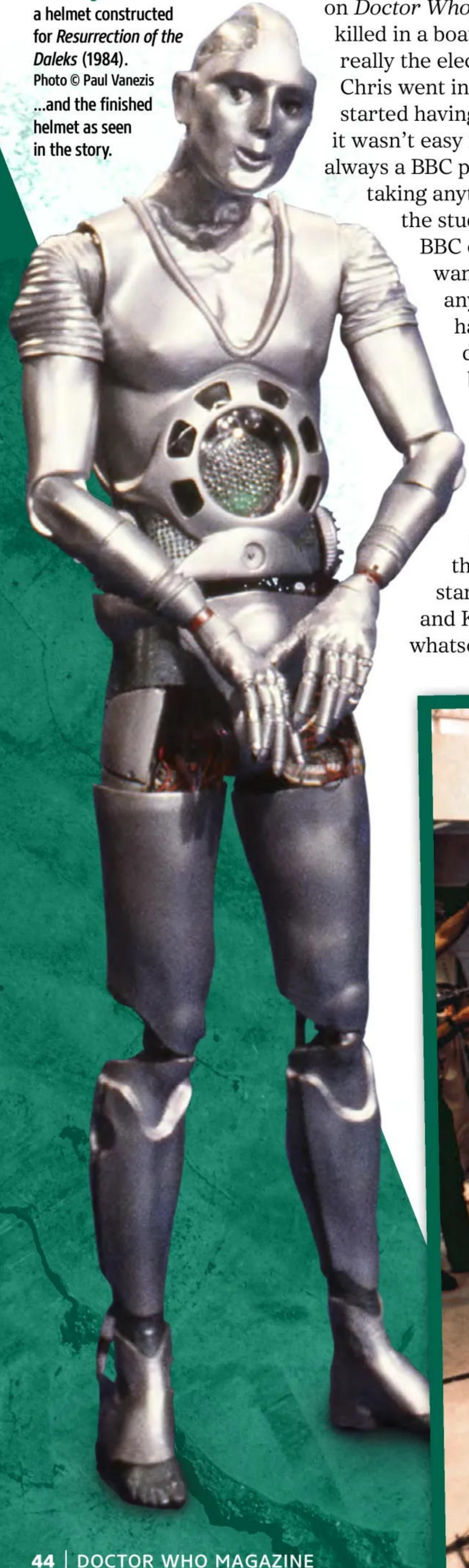
Right inset: A Silurian and a Sea Devil from *Warriors of the Deep* (1984).

Below left: Kamelion, the short-lived robot companion that made its first appearance in *The King's Demons* (1983).

Below centre: The Myrka costume receives attention from the crew during production of *Warriors of the Deep*.

Below right: Richard with a helmet constructed for *Resurrection of the Daleks* (1984).
Photo © Paul Vanezis

...and the finished helmet as seen in the story.



→ Over the years, much has been written about the failure of the robot Kamelion, which was introduced as an ongoing TARDIS traveller in *The King's Demons* (1983). Although intended as a technical and artistic innovation, it was quickly written out of the series when problems arose behind the scenes. "As a concept I thought Kamelion was absolutely fantastic," Richard pointed out. "The robot was created by Mick Powell and Chris Padmore before being used in the show. I suggested they take him to the BBC. What happened was that they'd done the electronics on [the flight computer] Slave for *Blake's 7*. You'd take it to the set, plug it in, run the dialogue through it, and the servo motors would react to the sound. It never failed.

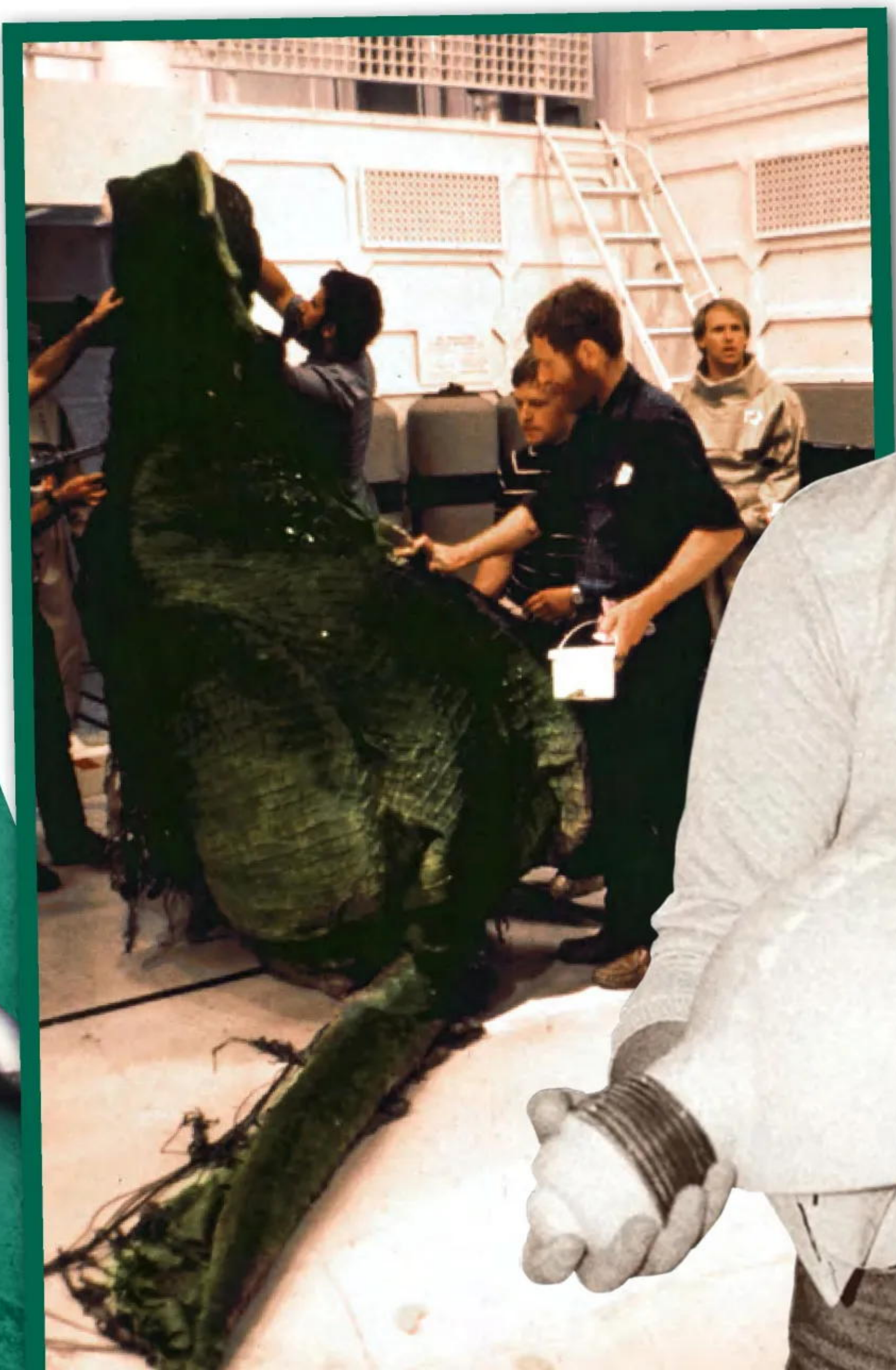
"Unfortunately, in the time between that happening and Kamelion going on *Doctor Who*, Mick had been killed in a boating accident. He was really the electronics man. Once Chris went into the studio and started having technical problems, it wasn't easy for him. There was always a BBC problem with anyone taking anything electronic into the studio, because the BBC electricians didn't want people to bring in any equipment. What happened on the first day was Kamelion arrived, but you couldn't plug him in to rehearse with him. The union said that, because it wasn't a BBC piece of equipment, they'd have to isolate it. So the guy went off to get an isolation box at ten o'clock, and at two he still hadn't brought the box and obviously we needed to start recording. Then the box appeared and Kamelion went on with no set-up whatsoever."

Mere mention of *Warriors of the Deep* (1984) – which featured the return of the Silurians and the Sea Devils, together with a sea monster called the Myrka – brought gales of laughter from Richard. Nonetheless, he agreed to recall "the bits I haven't permanently erased from my brain."

He remembered *Warriors of the Deep* as "overly ambitious... Big set-ups, short time, just very difficult to do." So what in particular went wrong?

"Where do you want me to start!?" he laughed. "I think it was over-lit. The lighting didn't help hide the fact that they were low-budget sets and costumes. At that stage you were trying to compete with sci-fi that was on a much different level, in terms of American television and films obviously. I can just remember the Myrka trying to break through the rubber doors. I wasn't quite sure if it was trying to break through or if it was trying to hold them up!"

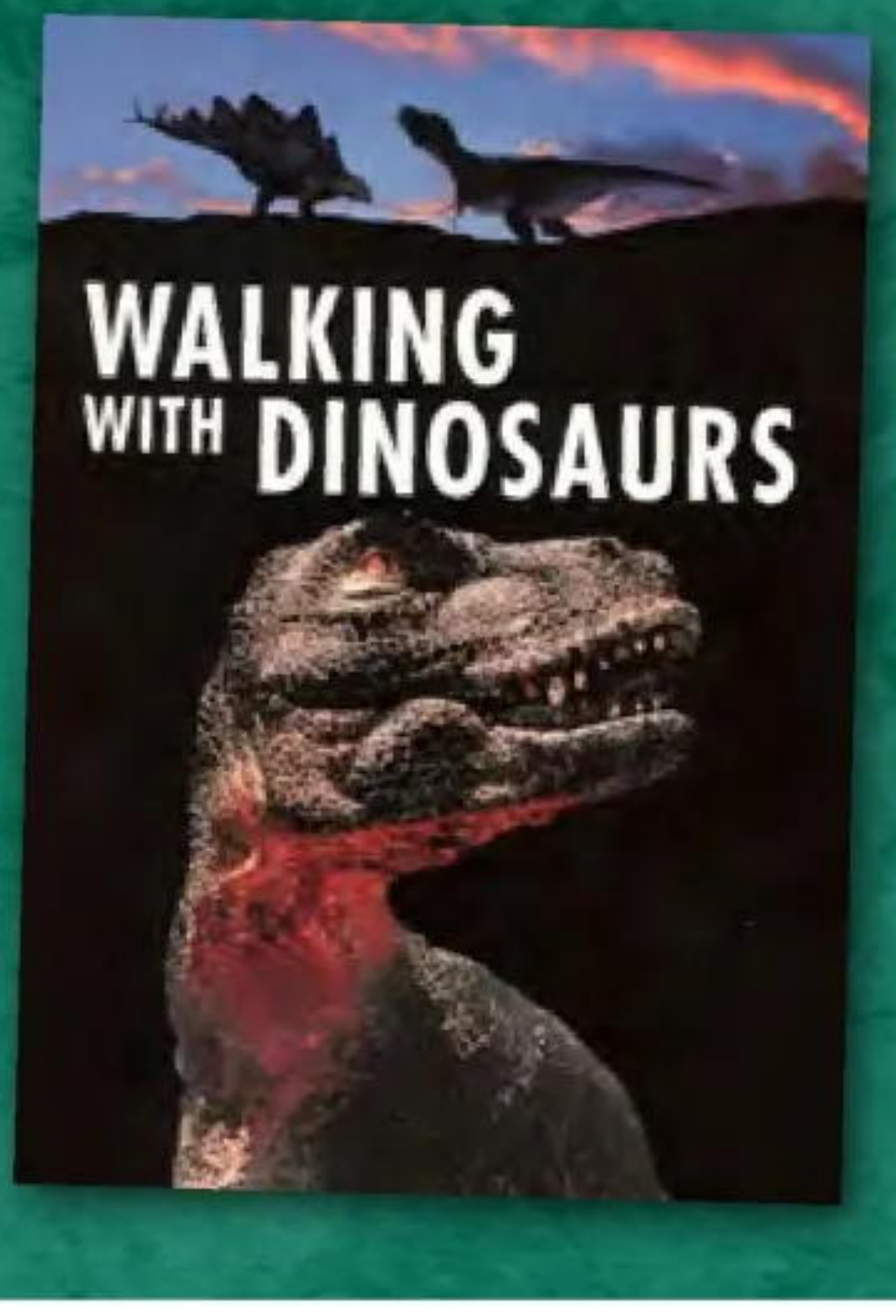
Richard continued to refine the look of the Cybermen across stories like *The Five Doctors* (1983) and *Attack of the Cybermen* (1985), initially for practical reasons. "The



Making Prehistory

Lindsay Harris, whose special effects credits include the James Bond and *Star Wars* franchises, worked with Richard on dozens of projects, including the BBC's groundbreaking documentary series *Walking with Dinosaurs* (1999).

"I first met Richard in 1985 at a fabulous place called Oxford Scientific Films," says Lindsay. "We were doing underwater photography, and he could see that I was a very sincere kid and driven to learn. I then helped him on a couple of films he was doing. We both worked at Jez Gibson-Harris' Crawley Creatures company, including building and making puppets for [2001 TV mini-series] *The Lost World*. There was no money, but it was great fun – a great environment for a young, enthusiastic filmmaker.



"I ended up on *Walking with Dinosaurs* with him. I came in to cast some plaster eggs and ended up on it for nine months – the best day's work I've ever done. We went out to New Caledonia, a thousand miles off the coast of Australia. The French Foreign Legion were there, doing army games, and we'd be out there in the middle of it – held at machine-gun point at one stage! It was mind-boggling.

"Every job with Greg was a favourite job. He was a wonderful guy and one of my best friends. When he could see you had sincerity he was very loyal. In the most wonderful way, he wasn't a normal person. He didn't just think outside the box; there wasn't even a box as far as he was concerned."

boots changed because they were originally snow boots and the actors got hot feet, I think. Being in a costume like that always gets hot, so you want to keep the extremities as cool as possible. The new boots were more practical as well. They were snow boots, but they were military snow boots."

For *Attack*, John Nathan-Turner rehired Michael Kilgarriff as the Cyber Controller, following on from his initial appearance many years earlier, in *The Tomb of the Cybermen* (1967). "I think that was John wanting to look after the fans, and he wanted the costume to relate as much as possible to the *Tomb of the Cybermen* costume – no side handles and some suggestion of a translucent top with a brain in there. I remember we had a bit of a problem getting the actor into the body. He'd changed shape quite a lot."

For *Silver Nemesis* (1988), the production team wanted to go with a problematic chrome rebrand of the villains. "We'd avoided that in the early days and gone with a sort of matt silver because it looked better on camera," Richard explained. "There were obviously a lot of problems with lights and reflections of the crew. By that stage the air vent suits had become so collectable, because of both the RAF and *Doctor Who*, that nobody could find them anywhere for a reasonable amount of money. They were now fetching hundreds of pounds! So BBC costumes sorted that side of it and we did the body unit and the head. We had them silver-plated."

Richard's time on *Doctor Who* was a relatively small part of his career, but a significant one. Looking back, what did he make of it all?

"My only regret was never having had the chance to revamp and redesign the Daleks. Revamp more than redesign, because I think the Dalek design is superb and really iconic. My regret is not having the chance to re-detail it slightly. We did do some designs and we came up with something that was actually very similar to the present Dalek, with more armour and more technical detail.

"What was great was that we all kind of mucked in to get the best effect because *Doctor Who* was always trying to achieve more than it had the budget for. Even though it had its moments where it was fraught, it was still good to do. I was very proud to work on the show and there were great teams of people on it. It was very entertaining. I've been very privileged to have worked on *Doctor Who* because I was a fan since... well, I remember the first episode." **DWM**

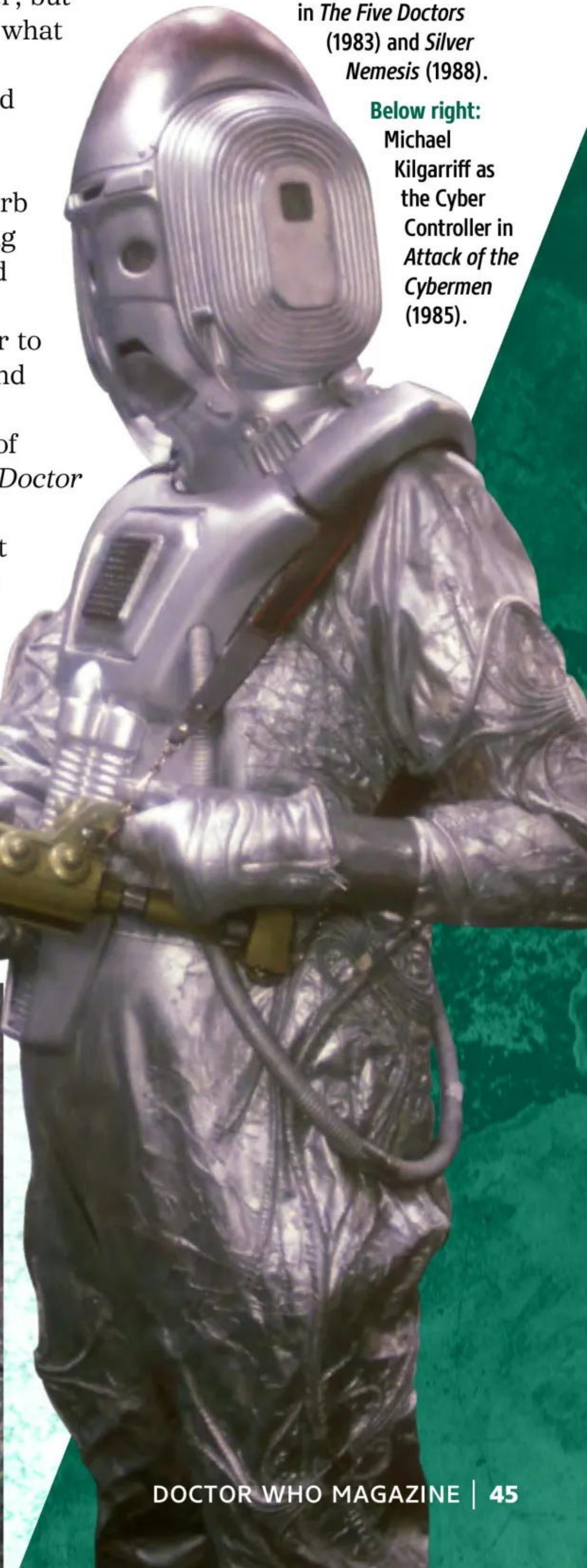
"The producer wanted the Cyber Controller to relate as much as possible to the *Tomb of the Cybermen* costume."

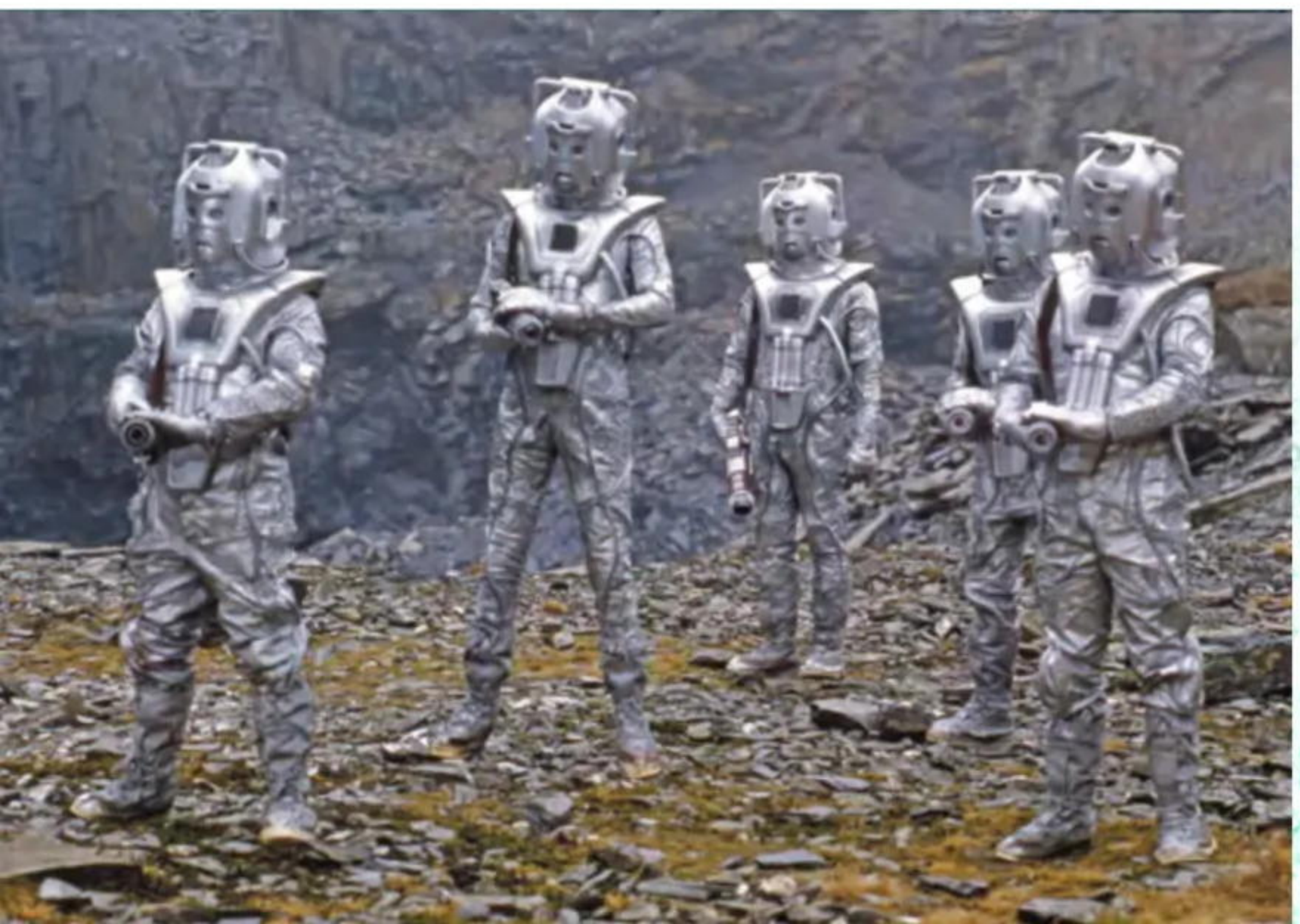
Above left: A promotional image for *Walking with Dinosaurs* (1999).

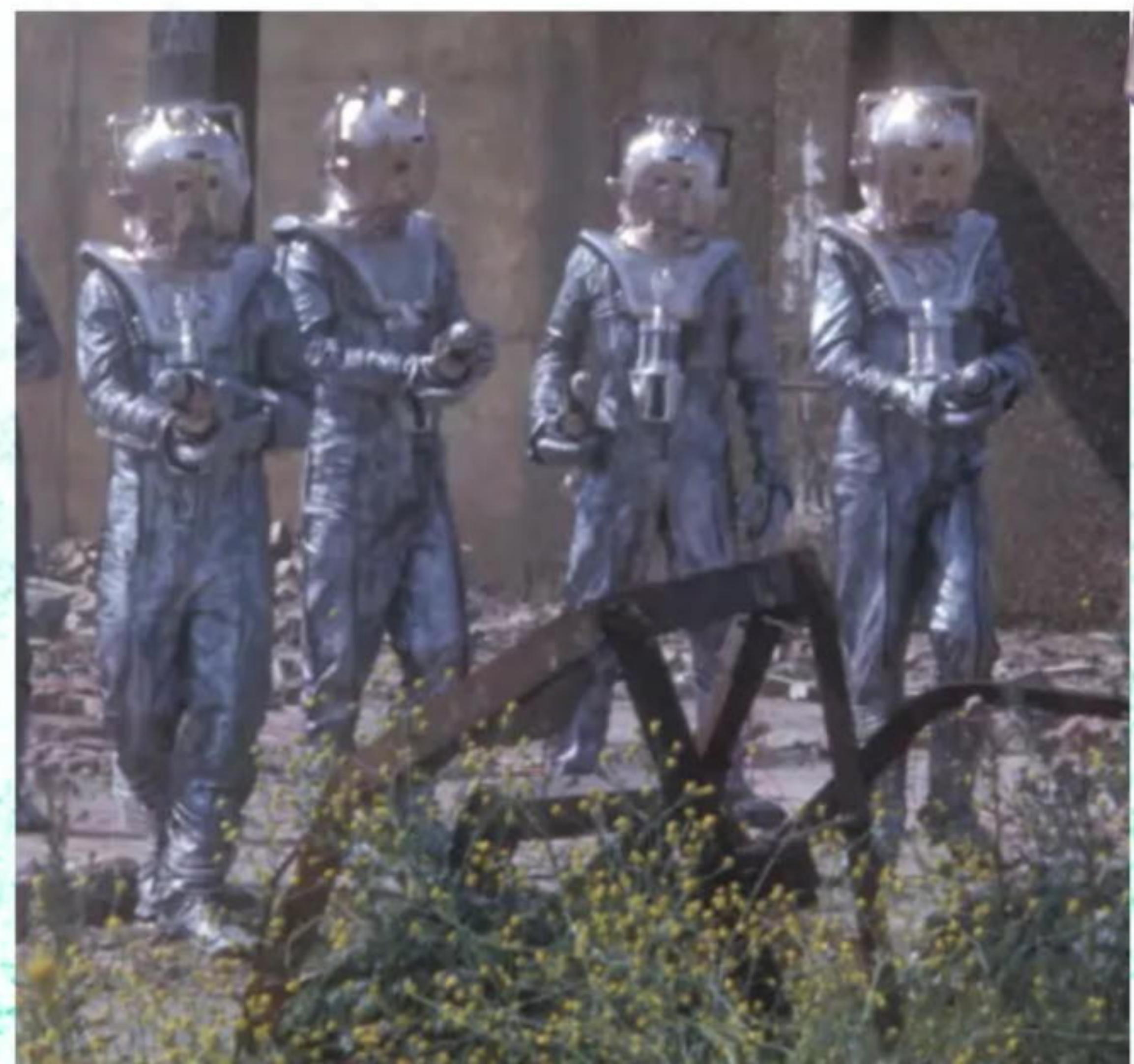
Above right: Richard on the set of *The Lost World* (2001).

Below left: The Cybermen in *The Five Doctors* (1983) and *Silver Nemesis* (1988).

Below right: Michael Kilgarriff as the Cyber Controller in *Attack of the Cybermen* (1985).







60 Objects, 60 Years

1998 to 2002: 56k Modem to *Real Time* Artwork

JAMIE LENMAN continues to catalogue one object for every year of *Doctor Who*'s existence – including props, collectables and mementos.

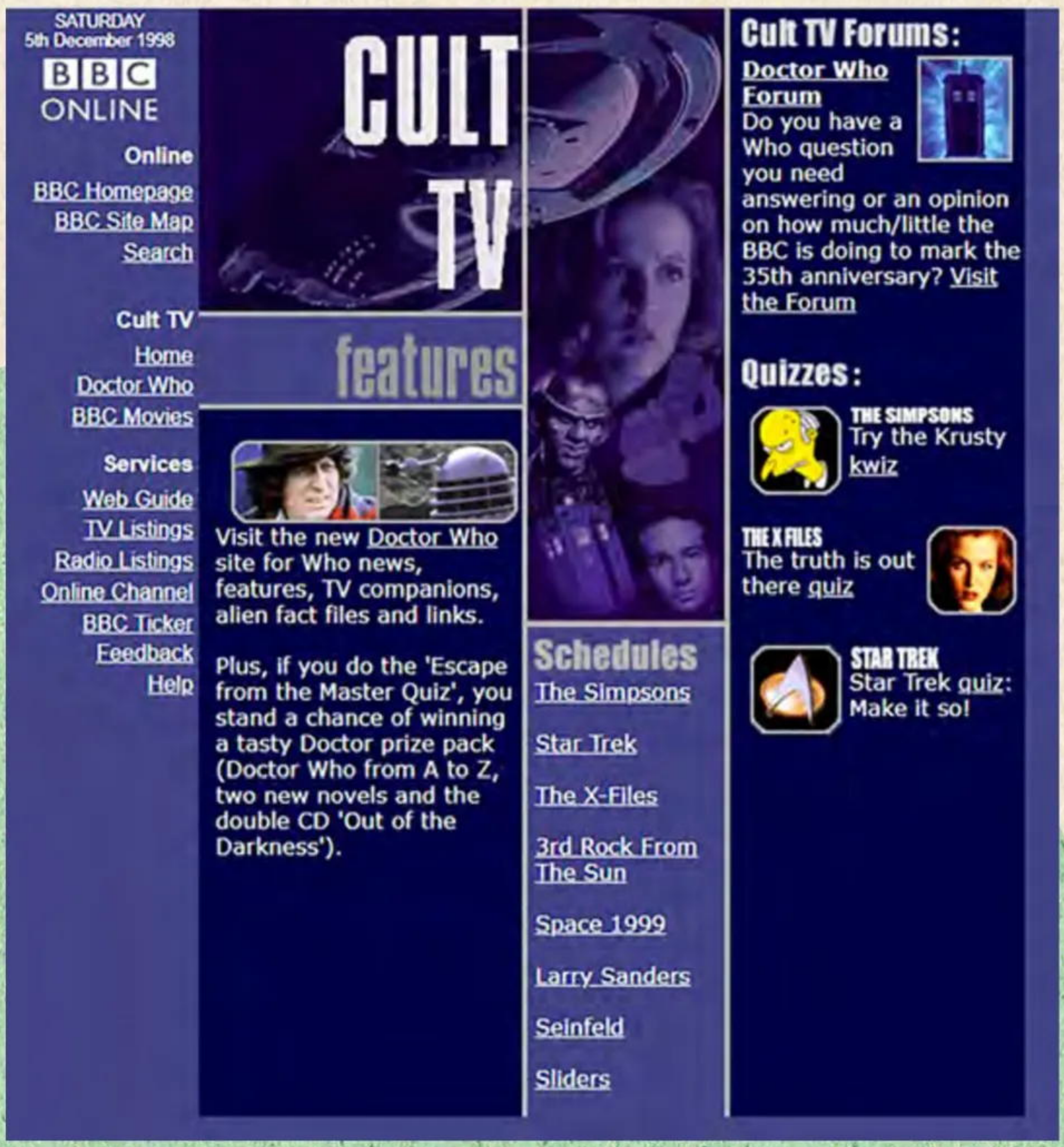
USRobotics
TELE PLUS
SERVICE
301-797-9500
Faxmodem
V.90 56K Standard and x2™ technology compatible
56K
OFF
ON
AA
CD
RD
SD
TR
CS
ARQ/FAX

1998

56k modem

We all know that the internet, a system whereby every computer around the world can communicate, was invented by Professor Brett, creator of the deadly Will Operating Thought ANalogue, or WOTAN – the chief antagonist of 1966's *The War Machines*. In another example of the real world following *Doctor Who*'s example, America's Advanced Research Projects Agency wasn't too far behind, but the ARPANET (yes, the ARPANET), which was launched in the late 1960s, was used mainly by scientific and military personnel as a means of sharing complex technical data rather than cat memes.

It was only in the 1990s that an internet we might recognise came into its own as a domestic convenience, facilitated by the humble 56k modem. With its screeching whistle and glacial interaction, it seems positively Neanderthal by today's standards.



SATURDAY
5th December 1998
BBC ONLINE

Online
BBC Homepage
BBC Site Map
Search

Cult TV
Home
Doctor Who
BBC Movies

Services
Web Guide
TV Listings
Radio Listings
Online Channel
BBC Ticker
Feedback
Help

CULT TV

features

Visit the new Doctor Who site for Who news, features, TV companions, alien fact files and links.

Plus, if you do the 'Escape from the Master Quiz', you stand a chance of winning a tasty Doctor prize pack (Doctor Who from A to Z, two new novels and the double CD 'Out of the Darkness').

Schedules
The Simpsons
Star Trek
The X-Files
3rd Rock From The Sun
Space 1999
Larry Sanders
Seinfeld
Sliders

Cult TV Forums:

Doctor Who Forum
Do you have a Who question you need answering or an opinion on how much/little the BBC is doing to mark the 35th anniversary? Visit the Forum

Quizzes:

THE SIMPSONS
Try the Krusty kwiz

THE X FILES
The truth is out there quiz

STAR TREK
Star Trek quiz: Make it so!

Above: A US Robotics 56k modem.

Left: A page from the BBC's Cult TV website from December 1998.

But in the wake of 1996's abortive TV movie and a general feeling that we'd had our chips, this tiny machine shone a ray of light into *Doctor Who* fandom's darkest days.

"When we did get the internet at home it was on a 56k modem and it was slow," says David Gillespie-Pratt of Leicestershire. "It was expensive too. Early internet as a *Doctor Who* fan meant a lot more reading, as most sites were mostly text, maybe with the odd image if you were lucky. Video was almost unheard of, and when there was one they were short and of very poor quality."

> "When we did get the internet at home it was on a 56k modem and it was slow."
> **David Gillespie-Pratt**

After years of nattering on private forums, fans like David were at last rewarded with a website devoted to their favourite show, launched in November 1998 on the 35th anniversary of its first broadcast. Nestled within the BBC's 'Cult' archive and boasting a wealth of information, it famously hosted several collections of off-screen telesnaps – images of various wiped adventures – presented as a series of annotated slideshows. "One of the earliest features on the official site I loved was the photo-novels," recalls David, who was keen to experience these lost classics at last. "Getting hold of the individual telesnaps from the missing episodes was amazing."

Perhaps the show had no future, but at least we'd recaptured some of its past. But, as confidence in the new medium grew, much thought was put into how the internet could take the property forward in time as well as back, with innovations like the newly filmed 'TARDIS Cams' allowing us a glimpse at what the Doctor might have been up to during his long sabbatical. Could the chirping modem, this little box that seemed to contain the universe within itself, maybe one day reunite us fully? Time would tell.

1999

Comic Relief nose

RED NOSE DAY
12TH MARCH 1999
THE BIG RED HOOTER
PLUS
TWO TEMPORARY TATTOOS

After a brief period of gloom, 1999 was actually something of a bumper year for *Doctor Who.* Not only was the programme honoured in a set of commemorative stamps, but BBC2 also devoted an entire evening to repeats and special programmes, linked by Tom Baker in costume as a possible future Doctor. Furthermore, audio dramatists Big Finish launched their sprawling range of officially licensed plays, featuring a host of actors from the show's past. Best of all was a new four-part story, transmitted as part of the Red Nose Day telethon – *The Curse of Fatal Death*.

Although the two terms are often used interchangeably, Red Nose Day is merely the tent-pole event supporting the on-going efforts of the British charity Comic Relief, which was formed in 1985 by writer Richard Curtis and comedian Lenny Henry in response to the Ethiopian famine. The most conspicuous element of this fundraising bonanza is the red nose itself, available for a token donation in shops nationwide. Like the Doctor, this humble item has regenerated over the years from a simple plastic sphere into a tomato, a shaggy round fur-ball and even a dinosaur. So perhaps it was this mutual talent for reinvention that led to an eventual collaboration.

Since 1988, a key part of the RND line-up has been star-studded parodies of famous shows and movies, from *Blind Date* to *Harry Potter*, and so it was clear that if *Doctor Who* were to make an appearance in the schedule, it would be as a comedy. The genius of the piece, however, was that, as well as being incredibly funny, it also worked as a perfectly plausible and consistent continuation of the series proper.

Written by future producer Steven Moffat, *Curse* served as a template for the way in which the show would eventually rematerialise some six years later, seeding many of the ideas that would become familiar staples. The Doctor's marriage and the timey-wimey plot were two areas that Moffat would mine repeatedly during his time in the seat of power, and Joanna Lumley pipped Jodie Whittaker to the post of 'first female Doctor' by almost two decades. *CoFD* even predicted the casting of Richard E Grant in the lead role, giving us a sneak preview of his performance in the 2003 webcast *Scream of the Shalka*.

Perhaps most surprising of all was the subtle and straight-faced Ninth Doctor given to us by legendary funny man Rowan Atkinson, whose portrayal fell somewhere between his sneering Blackadder and Paul McGann's more charming Eighth Doctor. Indeed, Atkinson's hair and wardrobe were practically identical to those of his predecessor – except of course for that shiny nose! →

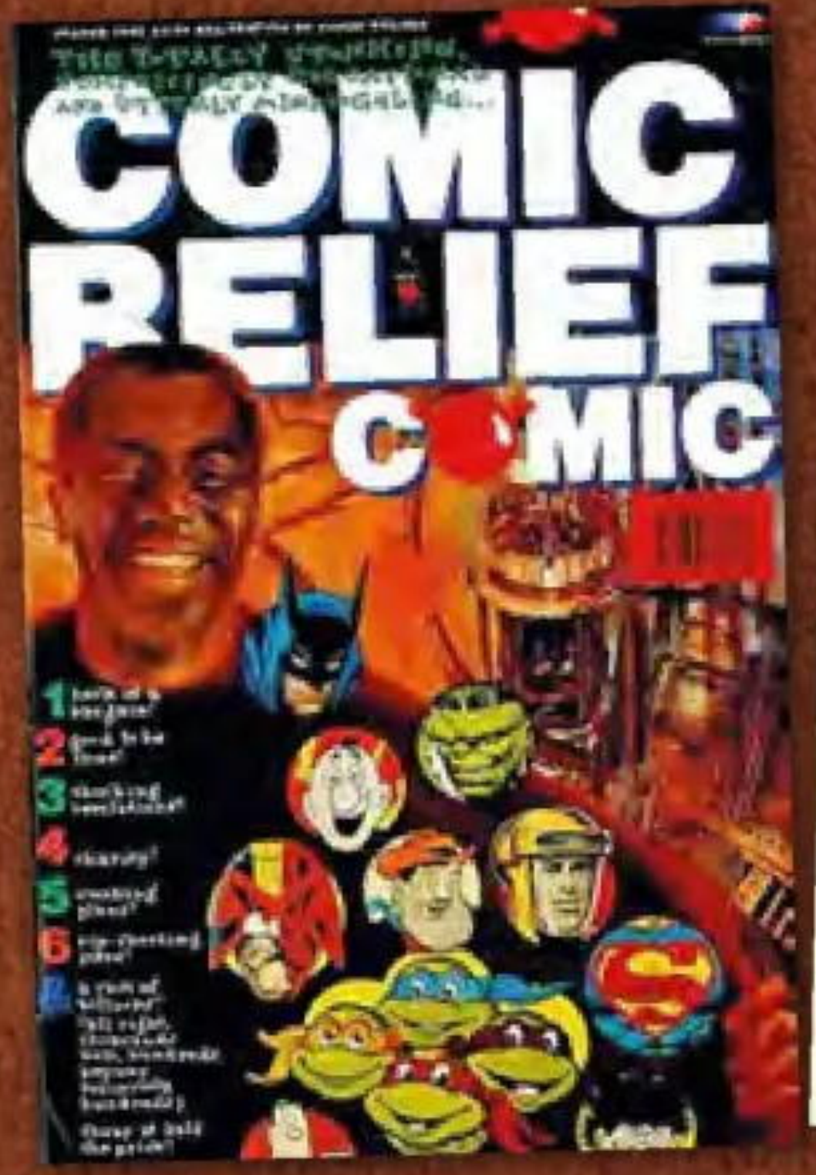
Above left: The Comic Relief nose for 1999.

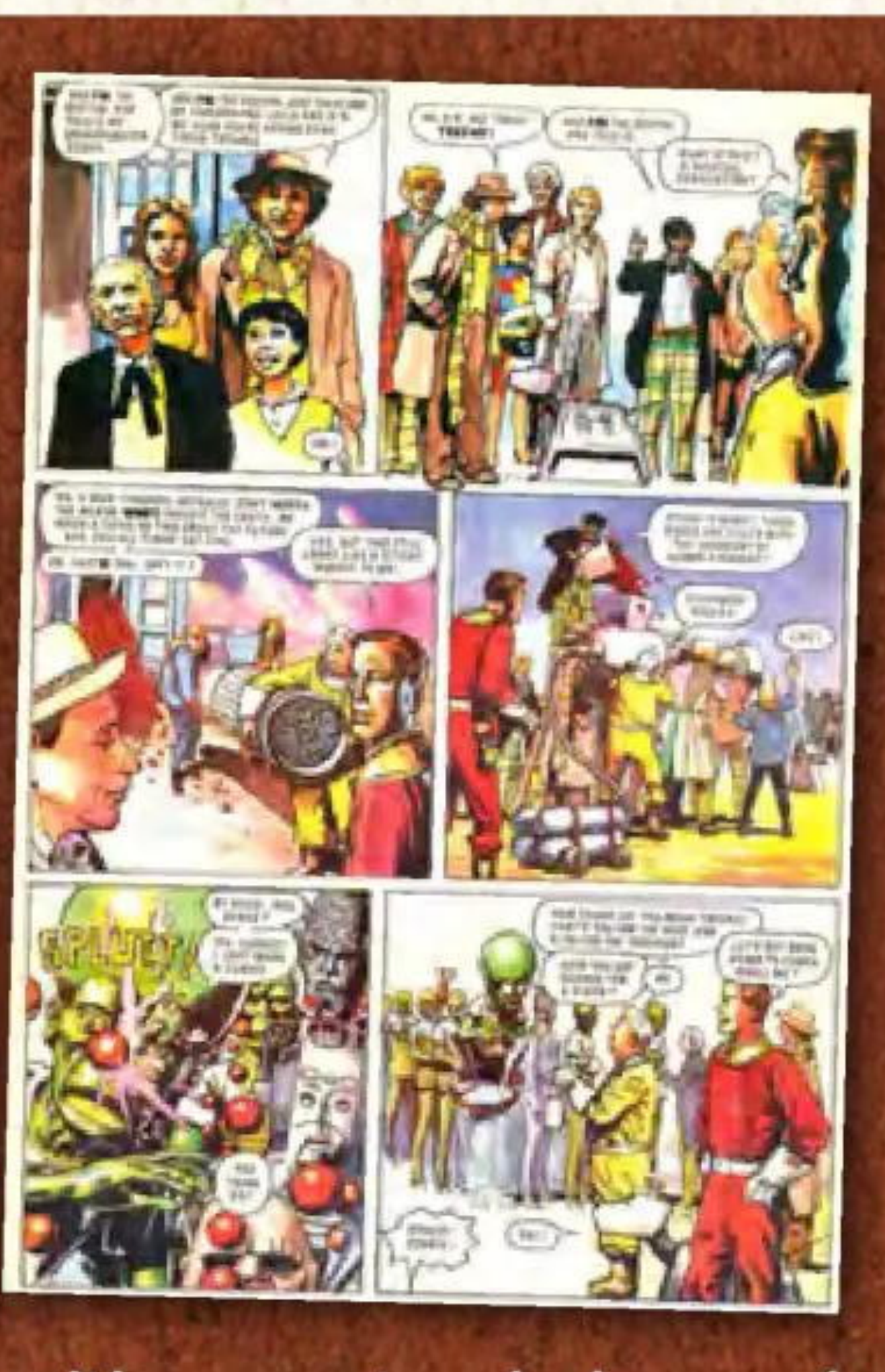
Above right: Julia Sawalha (as Emma) and Rowan Atkinson (the Doctor) in a publicity shot for *The Curse of Fatal Death* (1999).

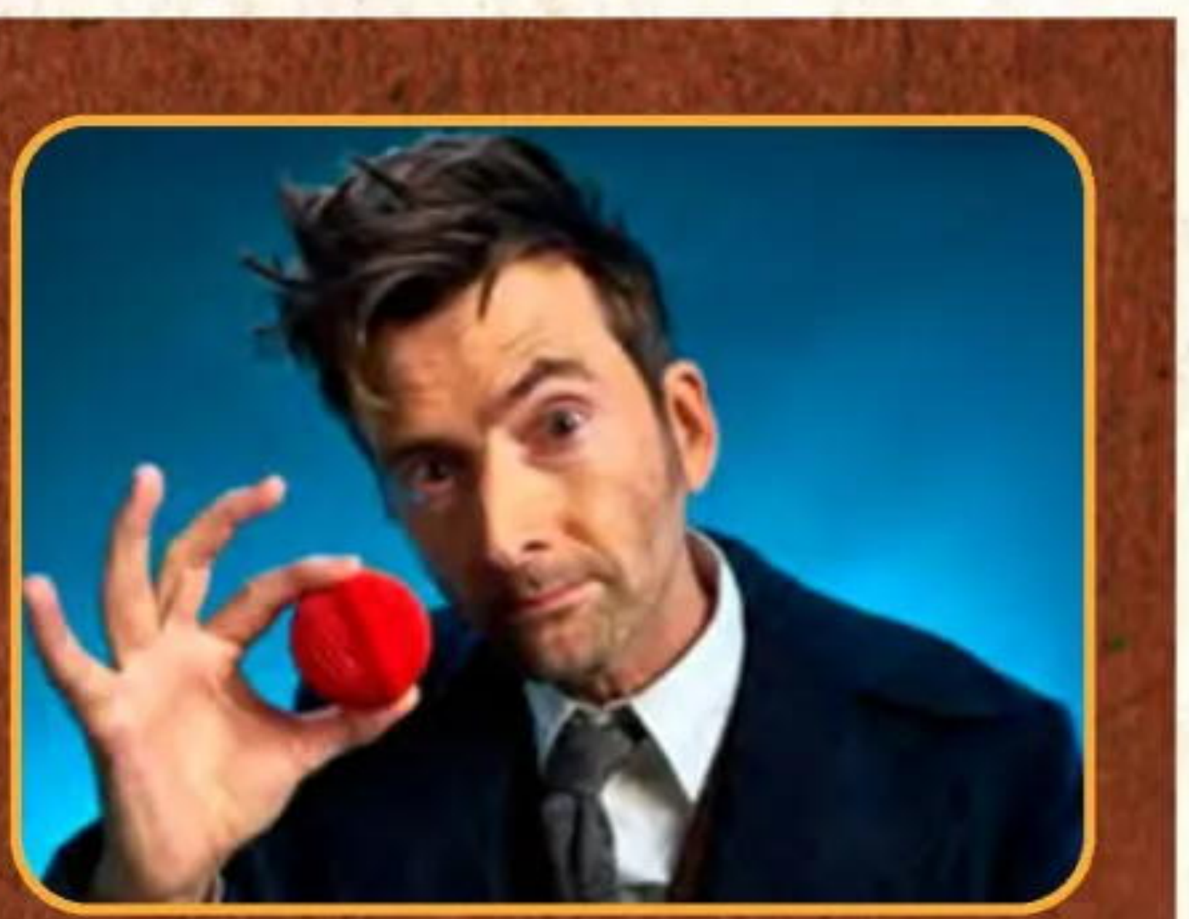
Left: *Fatal Death* Doctors Richard E Grant, Jim Broadbent, Hugh Grant and Joanna Lumley.

Below from left: The Doctor (Colin Baker) makes an appeal in 1985; *Comic Relief Comic* (1991); Arthur Darvill (as Rory), Matt Smith (the Doctor) and Karen Gillan (Amy) in 2011; David Tennant as the Doctor in 2023.

Cosmic Relief







With their self-sworn mandate to help those in need all over the cosmos, it's fitting that the Doctor has played a large part in raising funds for Comic Relief, starting in 1985 with a spectacularly bouffant-haired Colin Baker appealing for aid, in character as the Sixth Doctor. In 1991 he was joined by all his incarnations (to date) as part of a scattershot Comic Relief comic, alongside Batman, Dan Dare, Judge Dredd and even the Teenage Mutant Ninja Turtles.

In 1993, Patrick Troughton's Second Doctor was one of a myriad of public figures to be 'splatted' by a giant tomato via an archive clip, and after the series' revival hardly a telethon went by without some form of special *Who* skit. Highlights included two mini-episodes in 2011 (again written by Steven Moffat, again concerning the nature of time travel), a *Call the Midwife* crossover in 2013, and an appearance by Jodie Whittaker's Thirteenth Doctor in the mockbuster *2020: The Movie.*

Once and future Doctor David Tennant even hosted the telethon on two occasions, first in 2009, alongside Davina McCall, and again earlier this year. Each time, he appeared in *Who*-themed sketches – ultimately regenerating into charity founder Lenny Henry.

2000

Cyber-tin

At the turn of the millennium, BBC Worldwide was nearing the end of its 20-year mission to release all televised (and even some un-televised) *Doctor Who* stories on home video. Perhaps inspired by the success of the fondly remembered Dalek and TARDIS tins from 1993, Worldwide released a number of smart box sets featuring bonus items like postcards, pins and badges.

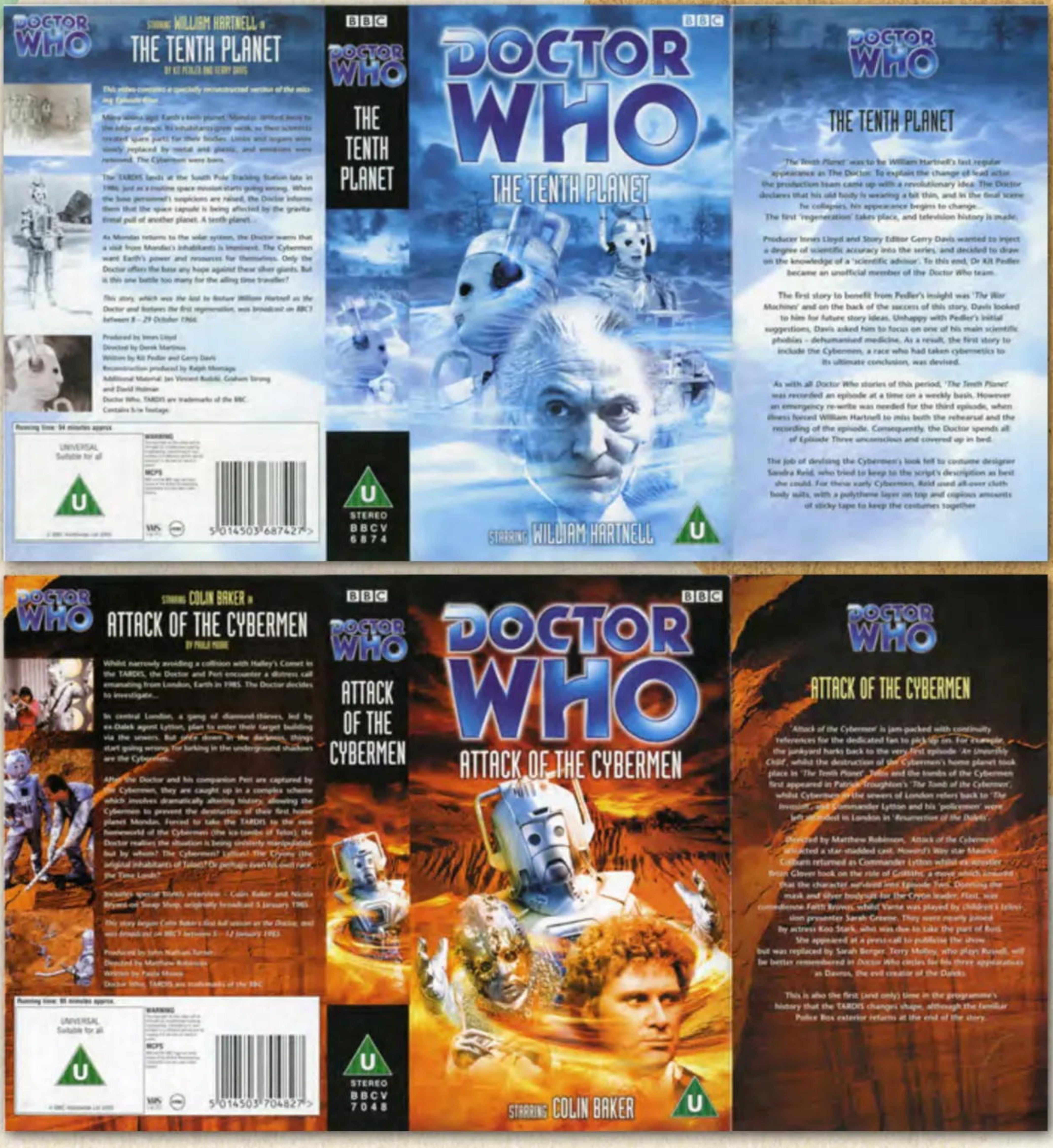
As well as keeping the range fresh and giving a handy boost to titles that may not have sold as well on their own, these releases were an opportunity to present partially missing stories in a way that wouldn't leave the buyer feeling short-changed, through the inclusion of soundtracks or even reconstructions. 2000's Cyberman tin, comprising 1985's *Attack of the Cybermen* and 1966's *The Tenth Planet*, was a memorable example.

There can be no doubt that for many fans, the most sought-after missing episode is the final instalment of the latter serial, not only because it completes the debut outing of the Mondasian menaces, but also because it features William Hartnell's last regular appearance as the Doctor and the show's first, groundbreaking regeneration. Demand for the story was so high that, in 1992, the BBC itself acquired what was thought to be a copy of the precious footage from a shadowy figure known as Roger K Barrett – only to discover that the tape was blank. Actor Michael Craze, who had played Ben Jackson in the serial, even filmed a special introduction for a planned video release, which was ultimately cancelled.

Eight years later, the three surviving episodes were at last made available on video, alongside a special reconstruction of the absent portion overseen by the Restoration Team's Mark Ayres and Ralph Montagu. Worldwide had previously experimented with various ways of filling the gaps, from scripted narration delivered by the stars of the series, to the cut-down slideshow mash-up of episodes two and three of 1967's *The Ice Warriors.* The Cyberman tin, however, contained the first ever officially released full-length reconstruction of an entire episode, combining John Cura's telesnaps with the scant surviving footage, and for that reason alone it deserves its place on our list.

Although an animated version of the episode was released on DVD in 2013, the 2000 iteration is the closest we're likely to get to viewing the real thing, unless the film itself suddenly looms up out of the mists of time and space in the same way the titular planet Mondas did – lost for so many years, and then miraculously returned...

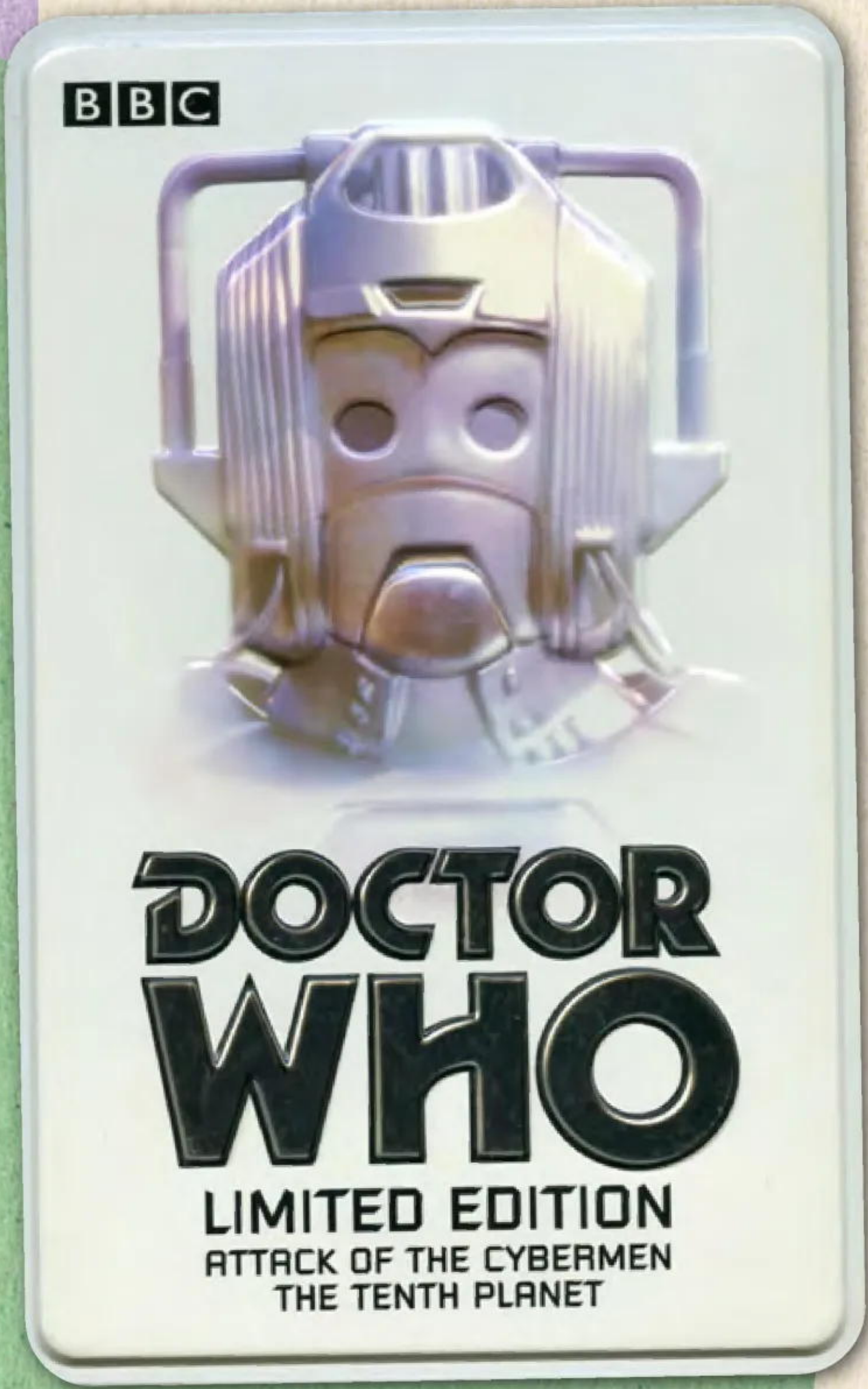
> **The 2000 iteration of *The Tenth Planet* is the closest we're likely to get to the real thing.**

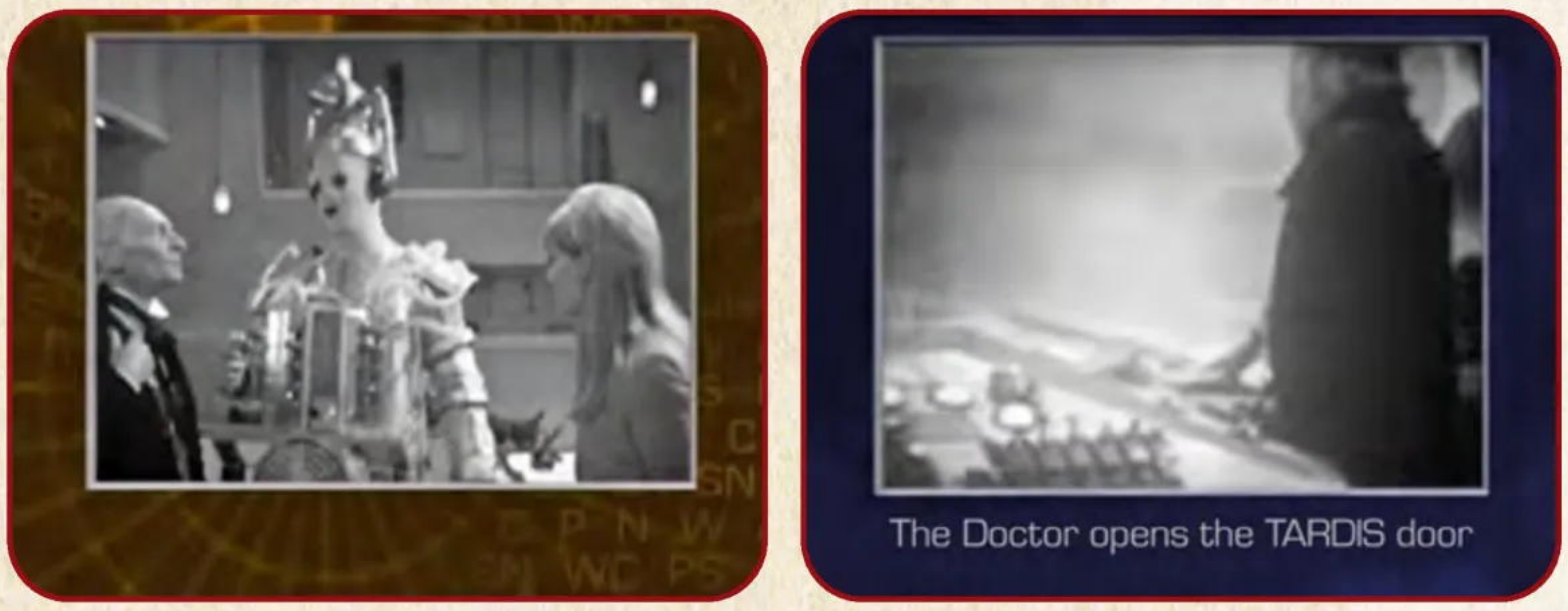

DOCTOR WHO
STARRING WILLIAM HARTNELL IN
THE TENTH PLANET
BBC
THE TENTH PLANET
STARRING WILLIAM HARTNELL
U
BBCV 6874
STARRING COLIN BAKER IN
ATTACK OF THE CYBERMEN
ATTACK OF THE CYBERMEN
STARRING COLIN BAKER
BBCV 7048

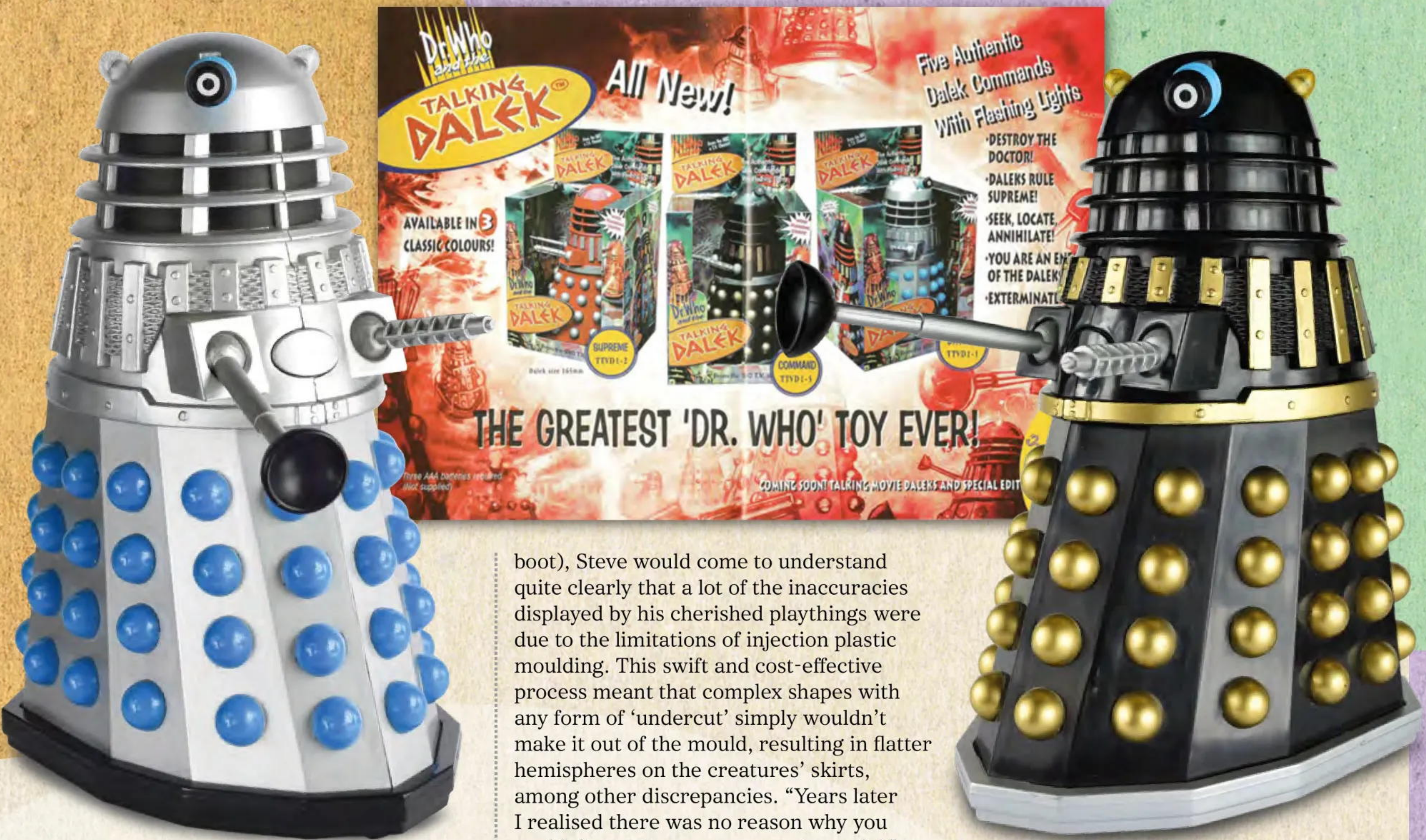
Above: VHS sleeves for the 2000 releases of *The Tenth Planet* and *Attack of the Cybermen* contained with the Cybermen tin.

Far left: The limited-edition tin.

Below: Images from the reconstruction of *The Tenth Planet* Episode 4.


BBC
DOCTOR WHO
LIMITED EDITION
ATTACK OF THE CYBERMEN
THE TENTH PLANET


The Doctor opens the TARDIS door


Dr Who and the
TALKING DALEK
All New!
Five Authentic Dalek Commands With Flashing Lights
-DESTROY THE DOCTOR!
-DALEKS RULE SUPREME!
-SEEK, LOCATE, ANNIHILATE!
-YOU ARE AN EN OF THE DALEK
-EXTERMINATL
AVAILABLE IN 3 CLASSIC COLOURS!
SUPREME TTVD1-2
COMMAND TTVD1-3
THE GREATEST 'DR. WHO' TOY EVER!
COMING SOON! TALKING MOVIE DALEKS AND SPECIAL EDIT

2001

Product Enterprise Dalek

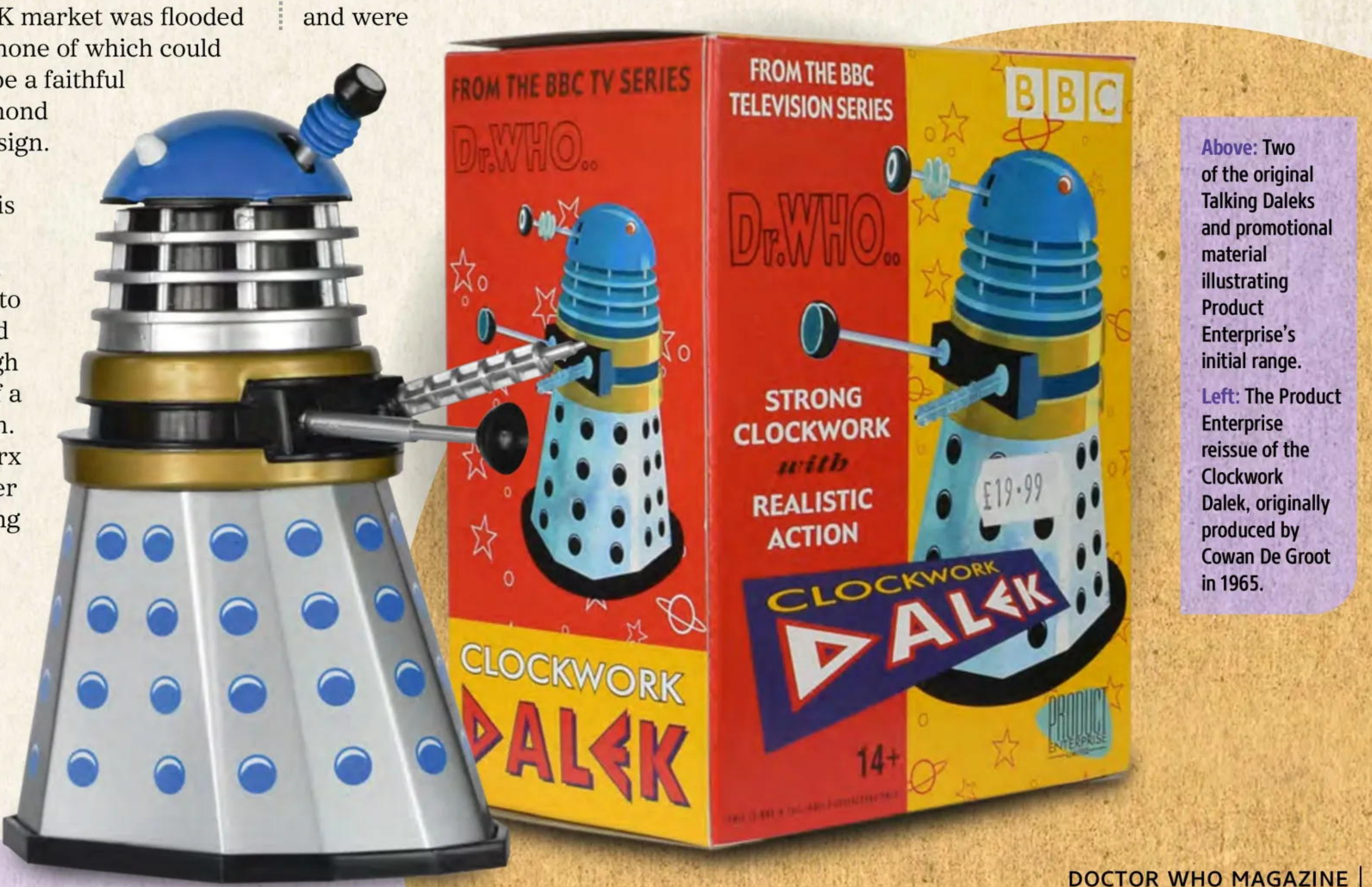
Everyone has an idea of what a Dalek looks like, but sometimes the details are fuzzy. Are they cone-shaped or more irregular? How many bumps do they have on the bottom? What colour are they...?

Form the first wave of Dalekmania in the mid-1960s, the UK market was flooded with Dalek doodahs, none of which could realistically claim to be a faithful reproduction of Raymond Cusick's immortal design. Even one of the most successful items, Louis Marx's 1965 Friction Drive toy, bore only a passing resemblance to the famous props, and yet it was close enough to satisfy the needs of a generation of children. "I loved my Louis Marx Daleks," said toymaker Steve Walker, speaking to Marcus Hearn in 2017, "but even as a kid, I could never understand why they didn't look like actual Daleks."

As an adult (and an experienced designer to boot), Steve would come to understand quite clearly that a lot of the inaccuracies displayed by his cherished playthings were due to the limitations of injection plastic moulding. This swift and cost-effective process meant that complex shapes with any form of 'undercut' simply wouldn't make it out of the mould, resulting in flatter hemispheres on the creatures' skirts, among other discrepancies. "Years later I realised there was no reason why you couldn't create a more accurate model," he says, adding: "It would just cost more money."

Cost would be the key factor leading to Steve's eventual success in creating the most accurate Dalek toy yet produced, via his company Product Enterprise in 2001. By aiming at adult collectors, Walker was able to create a functioning toy that looked like it had rolled right through the television screen – only this time at £25 a pop, instead of Louis Marx's six shillings (equivalent to just over a fiver today). Initially available in a choice of red, silvery grey or black, Product Enterprise's six-and-a-half-inch Daleks flew off the shelves, and were joined later by larger radio-controlled versions, along with figures of Davros, two Cybermen, K9 and the Fourth Doctor.

Intriguingly, considering that PE's original mandate was to answer the perceived deficiencies of their 1960s counterparts, in 2004 the company brought out their own version of Cowan De Groot's 1965 Clockwork Dalek, lovingly recreating a litany of 'faults', including a noticeably shallow dome, off-brand paint scheme and no hemispheres at all. This suggests that the idea of what a Dalek looks like is often more powerful than the reality... →

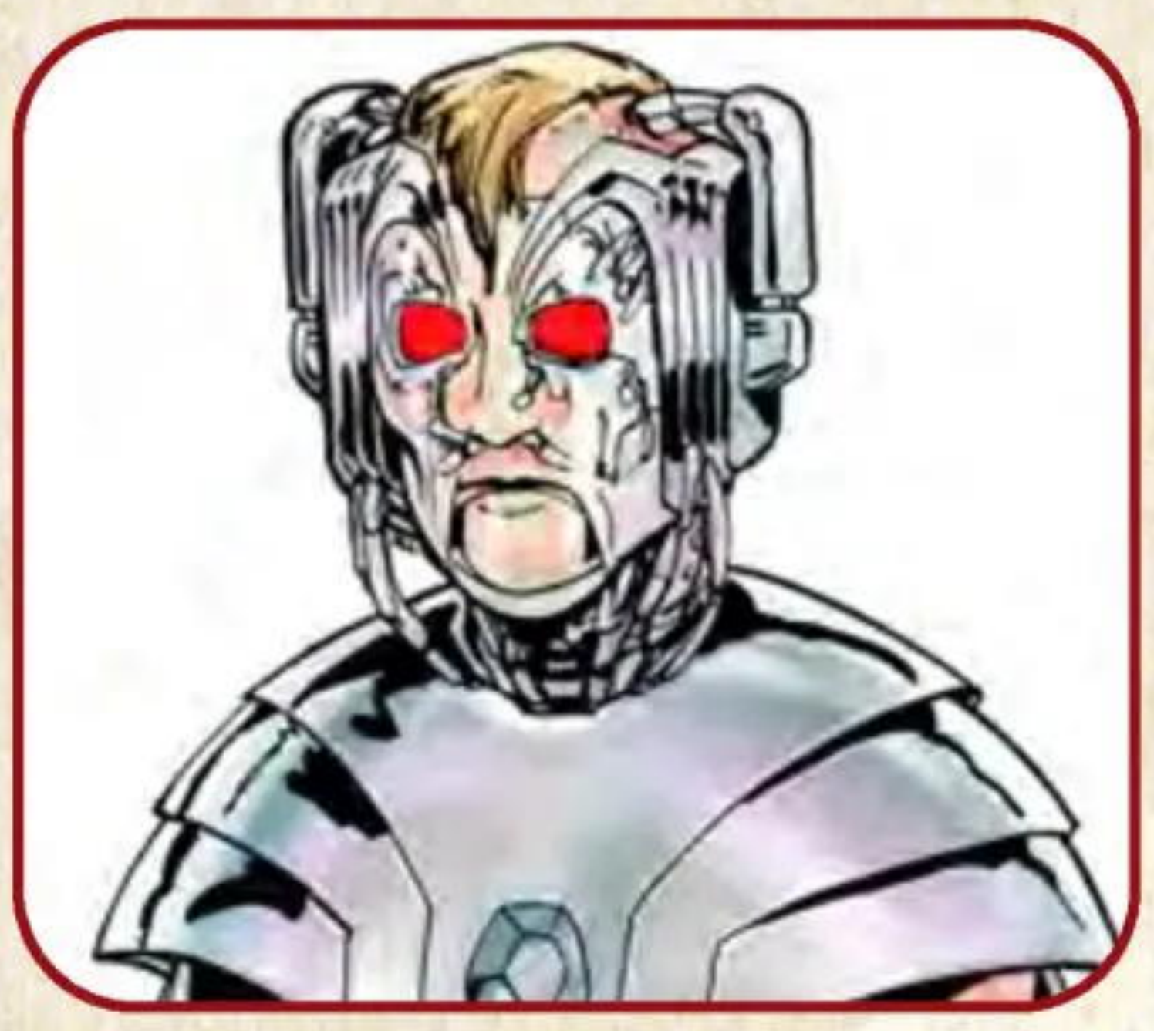

FROM THE BBC TV SERIES
Dr.WHO..
FROM THE BBC TELEVISION SERIES
BBC
Dr.WHO..
STRONG CLOCKWORK with REALISTIC ACTION
£19·99
CLOCKWORK DALEK
CLOCKWORK DALEK
14+
PRODUCT ENTERPRISE

Above: Two of the original Talking Daleks and promotional material illustrating Product Enterprise's initial range.

Left: The Product Enterprise reissue of the Clockwork Dalek, originally produced by Cowan De Groot in 1965.

2002

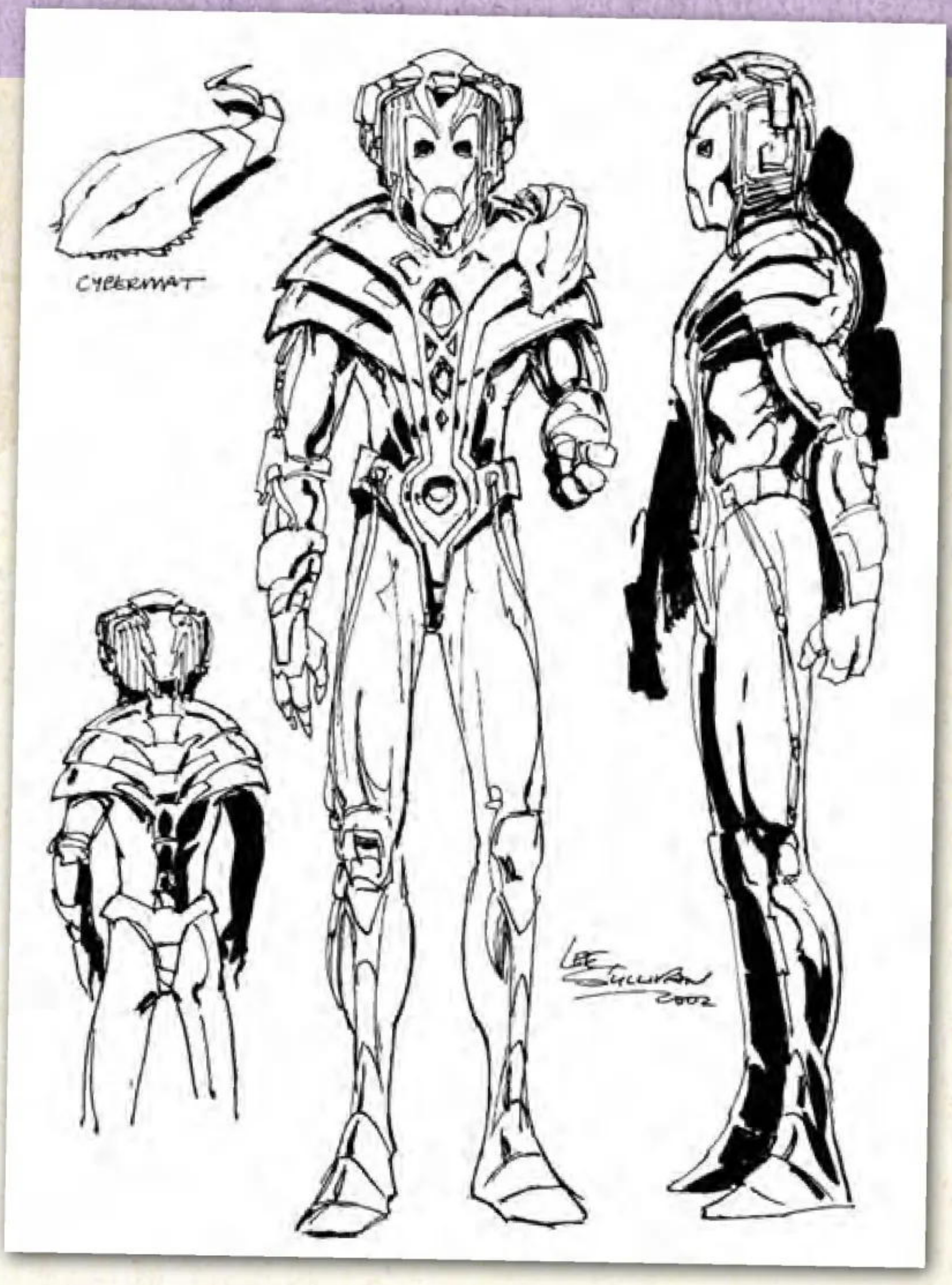
Real Time artwork



By 2002, the worldwide web looked to have pretty much fulfilled its promise of becoming the medium of choice for *Doctor Who*, thanks to a piece of software called RealPlayer.

Radio productions had been mounted before (1976's *Exploration Earth*, 1986's *Slipback* and the double whammy of 1993's *Paradise of Death* with 1996's *The Ghosts of N-Space*), but RealPlayer allowed similar content to be streamed online, with the crucial addition of moving images. The result was something more than audio but not quite full animation – a webcast, if you will. We may scoff now, but for fans squinting at the alien vistas through a 320x216px window, it felt shockingly new and immensely thrilling.

And what vistas! Having proven himself (and indeed the concept) on 2001's iconoclastic *Death Comes to Time*, **DWM** comic artist Lee Sullivan was duly called upon to illustrate its spiritual sequel, *Real Time*. "*Death Comes to Time* was quite successful in terms of ratings, and so *Real Time* was born – this time with a more traditional storyline," says Lee. "James [Goss, producer for BBCi] would animate the drawings I supplied... These consisted of close-up portraits and full-length poses of the cast and various background scenes, which were wide or tall enough to accommodate panning and tilt shots when animated."



Conscious of the tiny bandwidth through which the story would be squeezed, Lee sought to simplify his work wherever possible. "Roughs and line art were produced with pen and paper, and then I coloured them up in Photoshop," he recalls. "The images were made into low-res versions, and sometimes details got lost." These limitations may or may not have resulted in one of *Real Time*'s most enduring innovations – the abandonment of the Sixth Doctor's multi-coloured costume in favour of an all-blue outfit. "It was one of those ideas that was in the air anyway," says Lee. "It certainly would have been far less likely to cause strobing or look muddy by the time it was compressed."

So if all we saw were crunched-up versions of Lee's labours, what happened to the full-scale drawings? "The originals – in fact, the whole file with everything in it – were bought by a very nice guy who is a fan of *Who* artwork and has a lot of my stuff," says Lee. "I loved doing it, James was very good to work with, and the reaction was good. I wish it had been more high-res, and I wish I'd had more time. That applies to every freelance job I've ever done, though!" **DWM**

Above and below right: Lee Sullivan concept art of the Cybermen and the Sixth Doctor for the webcast *Real Time* (2002).

Below left: Custom-made Cybermen action figures by collector Ross Porter, based on their appearance in *Real Time*.

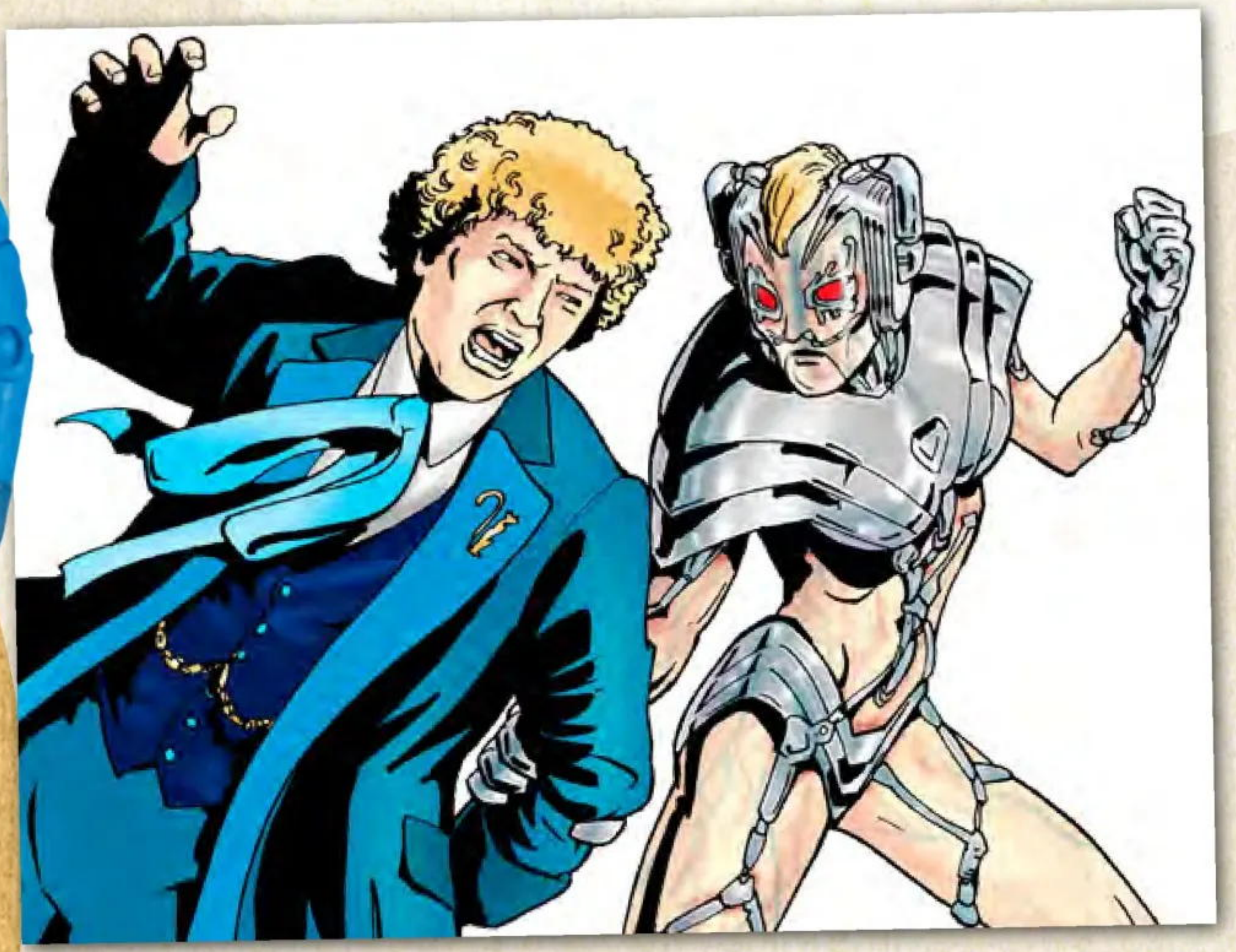
Below centre: Character Options' 2009 action figure of the Sixth Doctor from *Real Time*.

Cyber Conversions

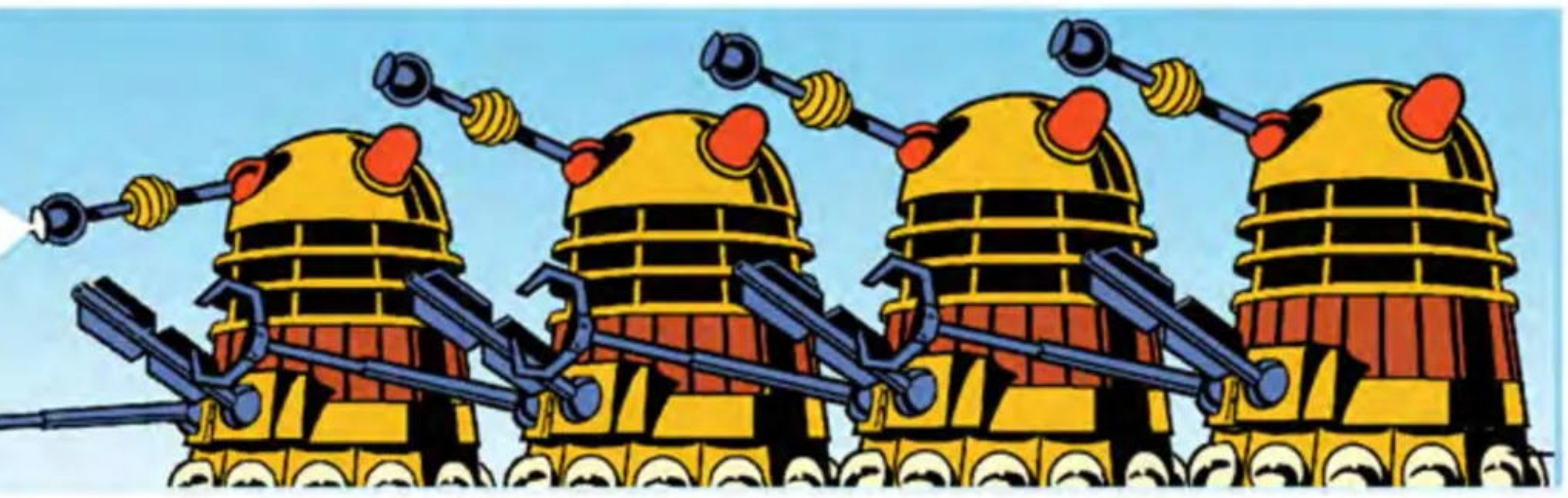
In 2009, Character Options surprised everyone by releasing an action figure based on Colin Baker's Sixth Doctor as he appeared in *Real Time*, dressed in his all-blue get-up from Lee Sullivan's illustrations. Further figures based on audio and comic-strip adventures would follow (including a second sapphire Sixie), but this first offering felt like a vital acknowledgment of the wider *Who* universe.

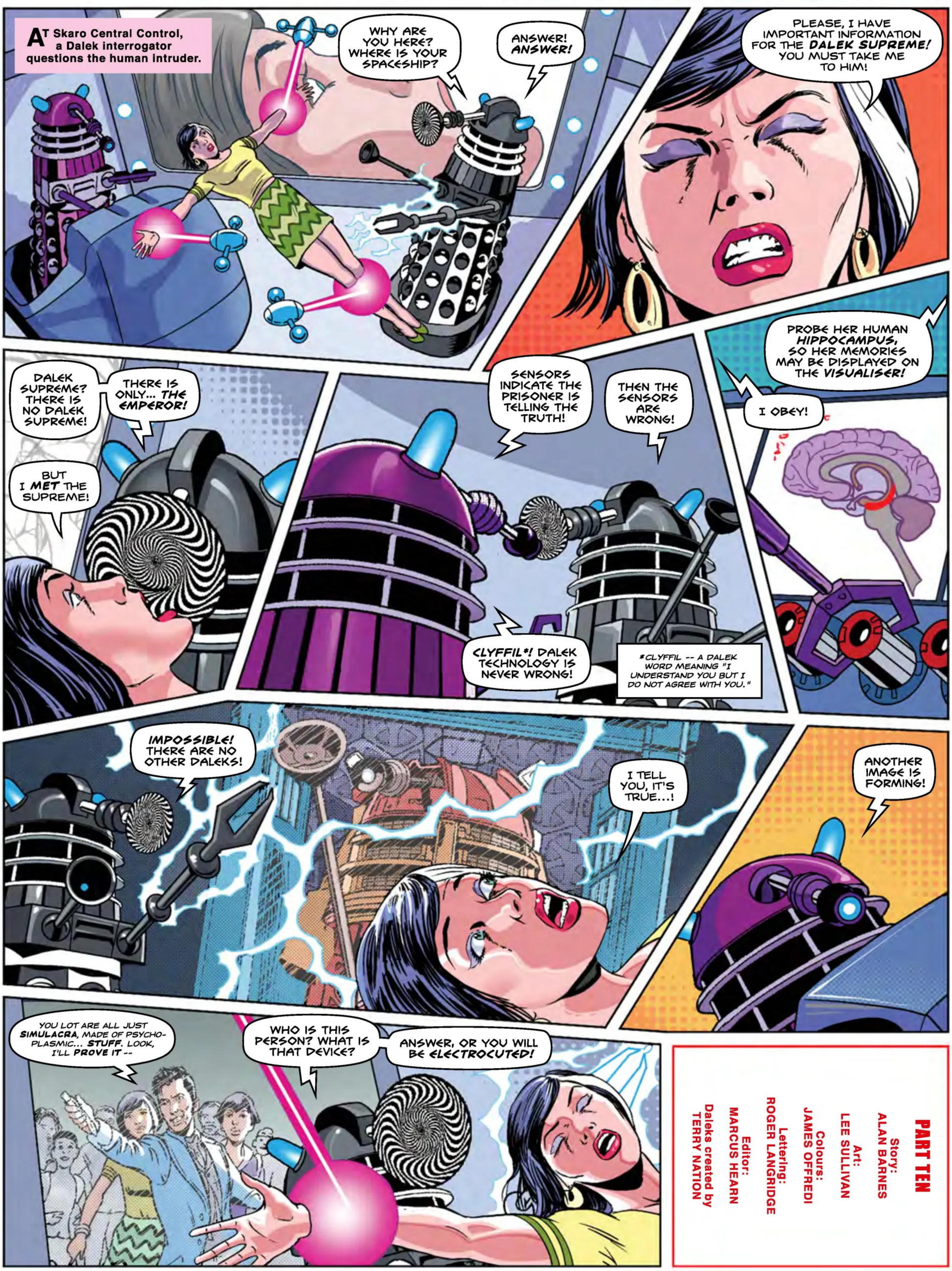
"They're my favourite figures that we've had of Colin's Doctor," says Ross Porter from Suffolk. "It's always interesting when Character Options branch out beyond the TV show into other media." Perhaps they didn't branch out far enough, though, prompting Ross to create his own enemies based on Sullivan's superb Cyberman design. "They looked more powerful compared to versions we'd had in the past," he enthuses.

Having begun customising existing action figures in 2010, Ross set about constructing his squad of red-eyed revenants. "The main bodies are repainted action figures of Hasbro's White Vision [a Marvel *West Coast Avengers* hero]," explains Ross, who procured 3D-printed parts from a team of skilled collaborators before much sanding, priming, drilling and filling. "They're quite large compared to the figures from Character. I kind of prefer it that way, since Cybermen are often described as 'silver giants'."



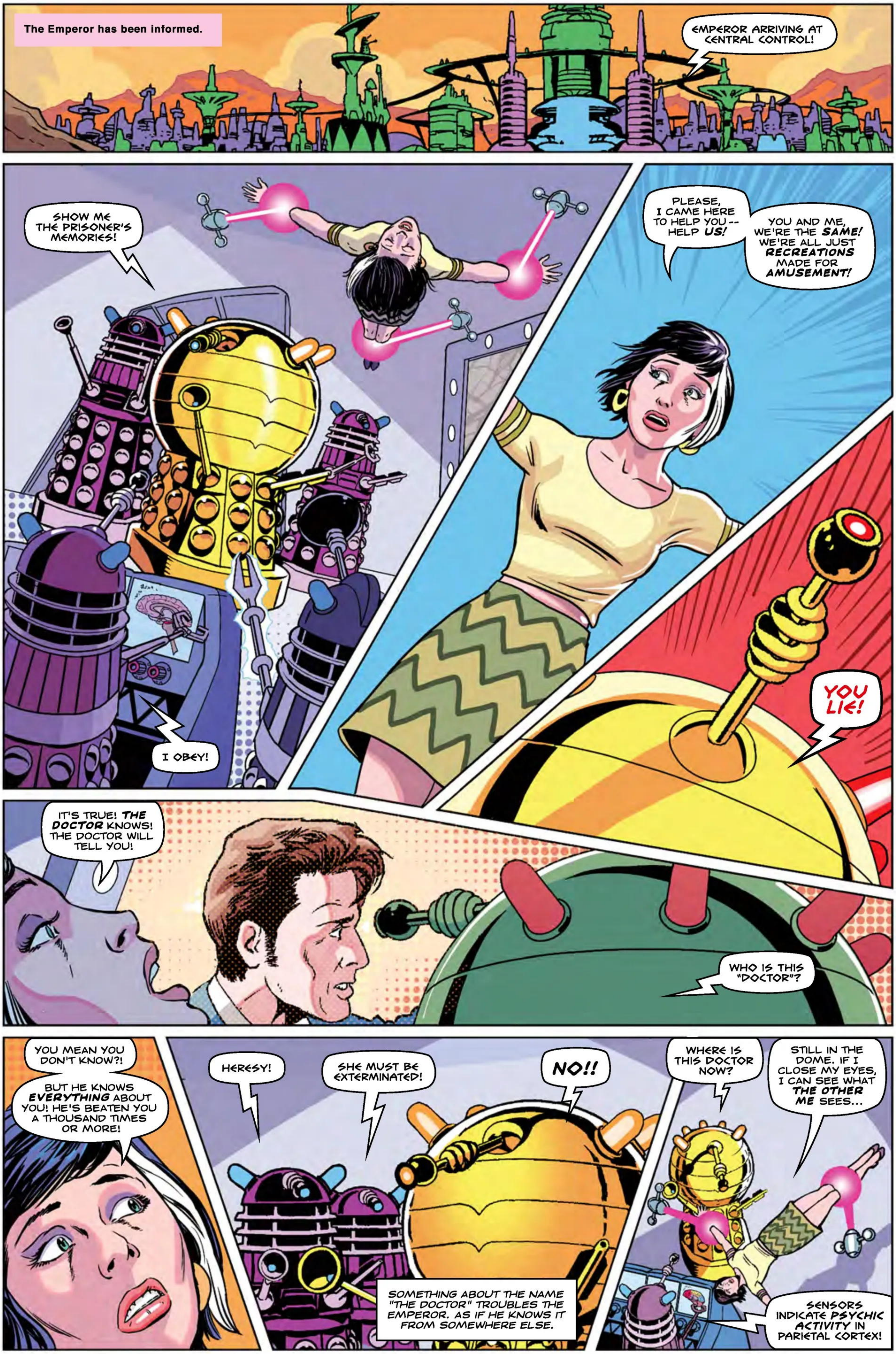
LIBERATION OF THE DALEKS

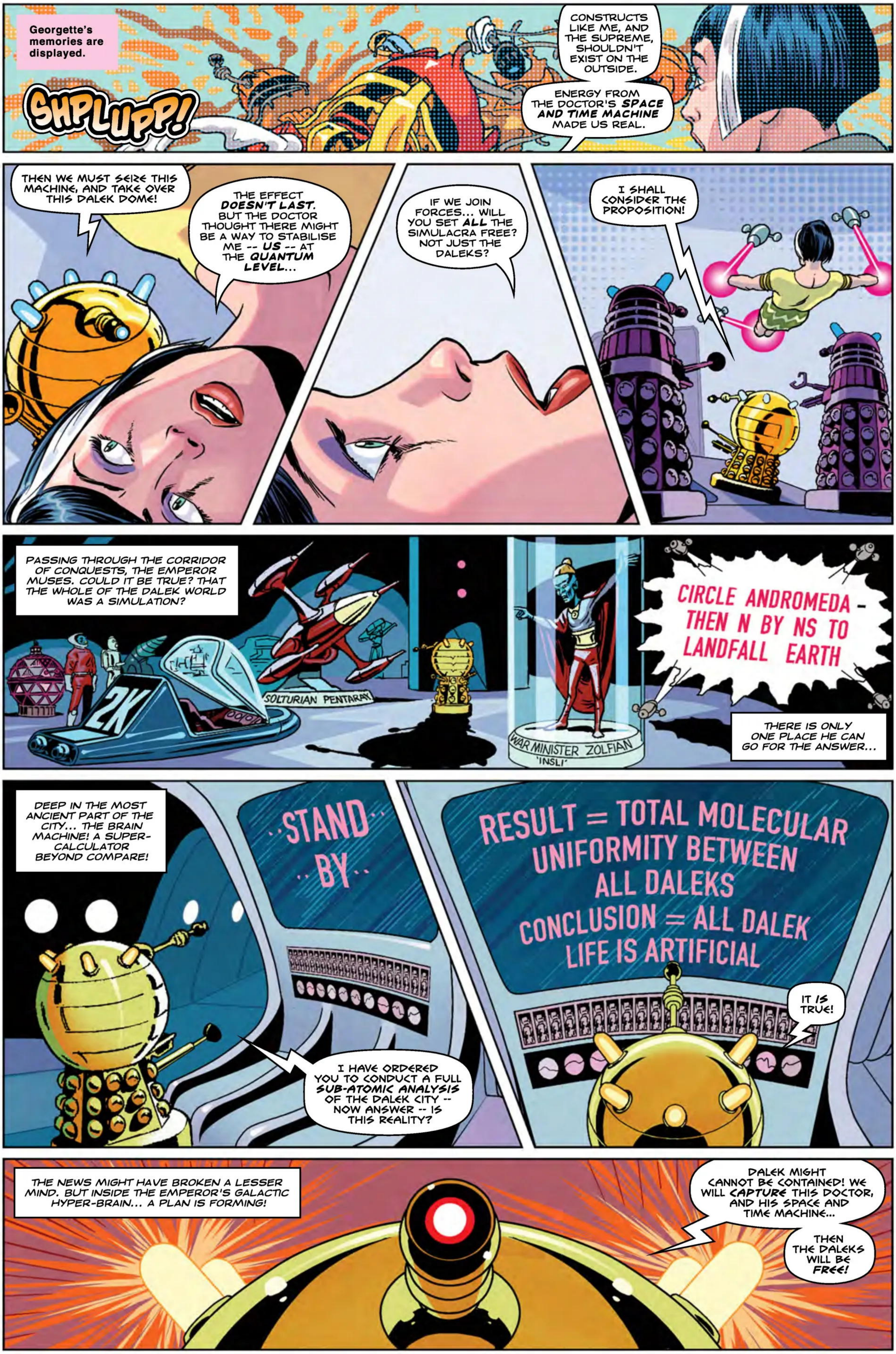


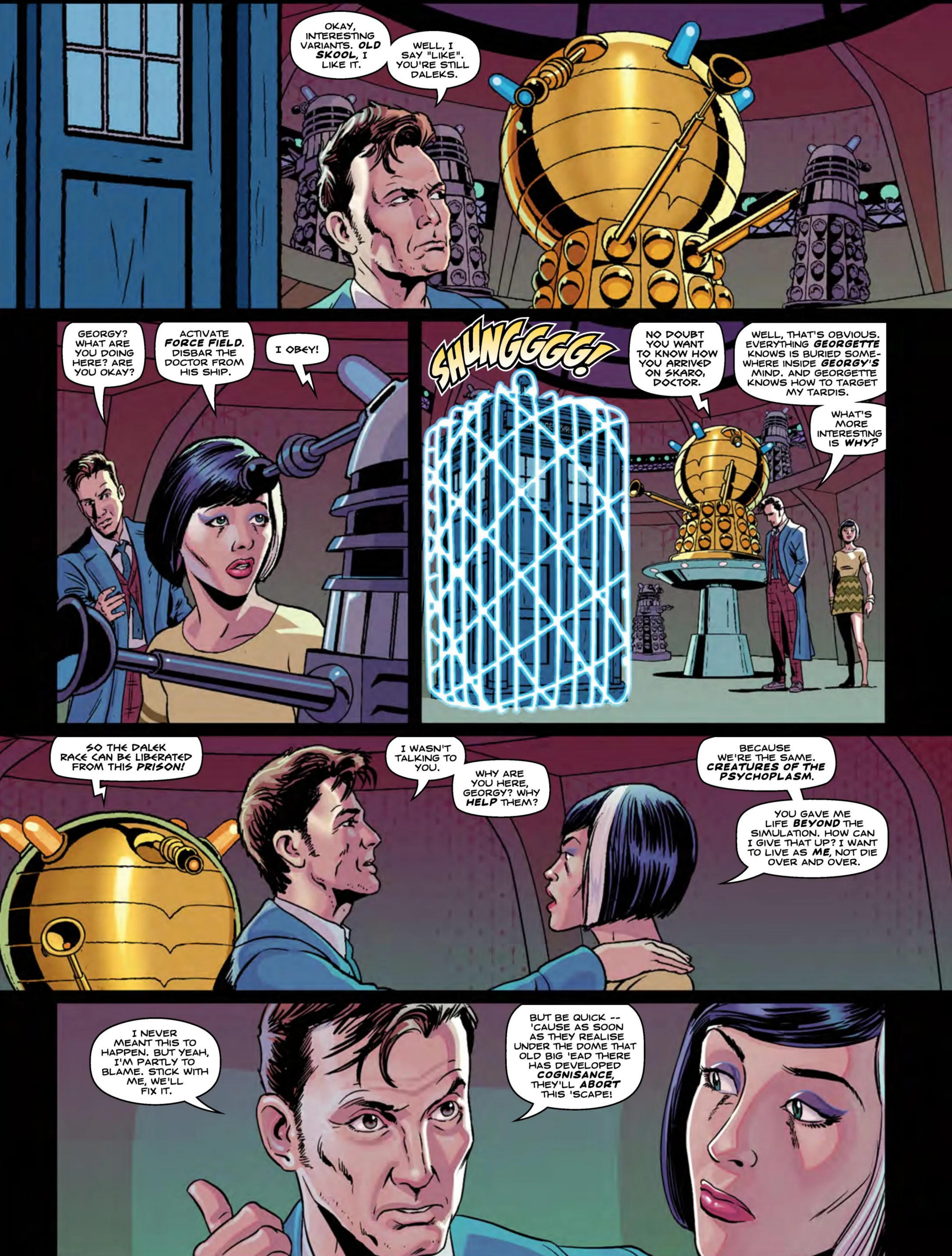

At Skaro Central Control, a Dalek interrogator questions the human intruder.
WHY ARE YOU HERE? WHERE IS YOUR SPACESHIP?
ANSWER! ANSWER!
PLEASE, I HAVE IMPORTANT INFORMATION FOR THE DALEK SUPREME! YOU MUST TAKE ME TO HIM!
DALEK SUPREME? THERE IS NO DALEK SUPREME!
THERE IS ONLY... THE EMPEROR!
BUT I MET THE SUPREME!
SENSORS INDICATE THE PRISONER IS TELLING THE TRUTH!
THEN THE SENSORS ARE WRONG!
CLYFFIL*! DALEK TECHNOLOGY IS NEVER WRONG!
*CLYFFIL -- A DALEK WORD MEANING "I UNDERSTAND YOU BUT I DO NOT AGREE WITH YOU."
PROBE HER HUMAN HIPPOCAMPUS, SO HER MEMORIES MAY BE DISPLAYED ON THE VISUALISER!
I OBEY!
IMPOSSIBLE! THERE ARE NO OTHER DALEKS!
I TELL YOU, IT'S TRUE...!
ANOTHER IMAGE IS FORMING!
YOU LOT ARE ALL JUST SIMULACRA, MADE OF PSYCHO-PLASMIC... STUFF. LOOK, I'LL PROVE IT --
WHO IS THIS PERSON? WHAT IS THAT DEVICE?
ANSWER, OR YOU WILL BE ELECTROCUTED!

PART TEN

Story:
ALAN BARNES
Art:
LEE SULLIVAN
Colours:
JAMES OFFREDI
Lettering:
ROGER LANGRIDGE
Editor:
MARCUS HEARN
Daleks created by
TERRY NATION


The Emperor has been informed.
EMPEROR ARRIVING AT CENTRAL CONTROL!
SHOW ME THE PRISONER'S MEMORIES!
I OBEY!
PLEASE, I CAME HERE TO HELP YOU -- HELP US!
YOU AND ME, WE'RE THE SAME! WE'RE ALL JUST RECREATIONS MADE FOR AMUSEMENT!
YOU LIE!
IT'S TRUE! THE DOCTOR KNOWS! THE DOCTOR WILL TELL YOU!
WHO IS THIS "DOCTOR"?
YOU MEAN YOU DON'T KNOW?!
BUT HE KNOWS EVERYTHING ABOUT YOU! HE'S BEATEN YOU A THOUSAND TIMES OR MORE!
HERESY!
SHE MUST BE EXTERMINATED!
NO!!
SOMETHING ABOUT THE NAME "THE DOCTOR" TROUBLES THE EMPEROR. AS IF HE KNOWS IT FROM SOMEWHERE ELSE.
WHERE IS THIS DOCTOR NOW?
STILL IN THE DOME. IF I CLOSE MY EYES, I CAN SEE WHAT THE OTHER ME SEES...
SENSORS INDICATE PSYCHIC ACTIVITY IN PARIETAL CORTEX!


Georgette's memories are displayed.
SHPLUPP!
CONSTRUCTS LIKE ME, AND THE SUPREME, SHOULDN'T EXIST ON THE OUTSIDE.
ENERGY FROM THE DOCTOR'S SPACE AND TIME MACHINE MADE US REAL.
THEN WE MUST SEIZE THIS MACHINE, AND TAKE OVER THIS DALEK DOME!
THE EFFECT DOESN'T LAST. BUT THE DOCTOR THOUGHT THERE MIGHT BE A WAY TO STABILISE ME -- US -- AT THE QUANTUM LEVEL...
IF WE JOIN FORCES... WILL YOU SET ALL THE SIMULACRA FREE? NOT JUST THE DALEKS?
I SHALL CONSIDER THE PROPOSITION!
PASSING THROUGH THE CORRIDOR OF CONQUESTS, THE EMPEROR MUSES. COULD IT BE TRUE? THAT THE WHOLE OF THE DALEK WORLD WAS A SIMULATION?
2K
SOLTURIAN PENTARAY
WAR MINISTER ZOLFIAN
'INSLI'
CIRCLE ANDROMEDA - THEN N BY NS TO LANDFALL EARTH
THERE IS ONLY ONE PLACE HE CAN GO FOR THE ANSWER...
DEEP IN THE MOST ANCIENT PART OF THE CITY... THE BRAIN MACHINE! A SUPER-CALCULATOR BEYOND COMPARE!
STAND BY
I HAVE ORDERED YOU TO CONDUCT A FULL SUB-ATOMIC ANALYSIS OF THE DALEK CITY -- NOW ANSWER -- IS THIS REALITY?
RESULT = TOTAL MOLECULAR UNIFORMITY BETWEEN ALL DALEKS CONCLUSION = ALL DALEK LIFE IS ARTIFICIAL
IT IS TRUE!
THE NEWS MIGHT HAVE BROKEN A LESSER MIND. BUT INSIDE THE EMPEROR'S GALACTIC HYPER-BRAIN... A PLAN IS FORMING!
DALEK MIGHT CANNOT BE CONTAINED! WE WILL CAPTURE THIS DOCTOR, AND HIS SPACE AND TIME MACHINE...
THEN THE DALEKS WILL BE FREE!


OKAY, INTERESTING VARIANTS. OLD SKOOL, I LIKE IT.
WELL, I SAY "LIKE". YOU'RE STILL DALEKS.
GEORGY? WHAT ARE YOU DOING HERE? ARE YOU OKAY?
ACTIVATE FORCE FIELD. DISBAR THE DOCTOR FROM HIS SHIP.
I OBEY!
SHUNGGGG!
NO DOUBT YOU WANT TO KNOW HOW YOU ARRIVED ON SKARO, DOCTOR.
WELL, THAT'S OBVIOUS. EVERYTHING GEORGETTE KNOWS IS BURIED SOMEWHERE INSIDE GEORGY'S MIND. AND GEORGETTE KNOWS HOW TO TARGET MY TARDIS.
WHAT'S MORE INTERESTING IS WHY?
SO THE DALEK RACE CAN BE LIBERATED FROM THIS PRISON!
I WASN'T TALKING TO YOU.
WHY ARE YOU HERE, GEORGY? WHY HELP THEM?
BECAUSE WE'RE THE SAME. CREATURES OF THE PSYCHOPLASM.
YOU GAVE ME LIFE BEYOND THE SIMULATION. HOW CAN I GIVE THAT UP? I WANT TO LIVE AS ME, NOT DIE OVER AND OVER.
I NEVER MEANT THIS TO HAPPEN. BUT YEAH, I'M PARTLY TO BLAME. STICK WITH ME, WE'LL FIX IT.
BUT BE QUICK -- 'CAUSE AS SOON AS THEY REALISE UNDER THE DOME THAT OLD BIG 'EAD THERE HAS DEVELOPED COGNISANCE, THEY'LL ABORT THIS 'SCAPE!

WHAT DID YOU SAY?
I SAID... YOU DON'T WANT TO MESS AROUND, NAPOLEON. THE MUTANT THAT POWERS YOUR CONSCIOUSNESS IS GOING TO BE SHOWING SIGNS OF SELF-AWARENESS.
ESPECIALLY IF YOU GET ALL EXCITED, AND YOUR HEAD LIGHTS START FLASHING RED...
DO NOT TRY TO PROVOKE ME!
THAT'S KIND OF THE IDEA. DO YOU KNOW HOW MANY TIMES I'VE BEATEN THE DALEKS?
I MEAN, PROPER DALEKS. NOT TOY TOWN ONES LIKE YOU.
WE MUST BRING FORWARD THE PLAN!
INTERROGATOR -- I'M READY. ACTIVATE THE HYPNO-PULSE!
COMMUNICATION CHANNEL OPEN. ACCESSING PARIETAL LINK!
THRUB THRUB THRUB THRUB
BY THE POWER INVESTED IN THE DALEKS...

... I NOW PRONOUNCE YOU *MARRIED!*
YOU MAY *KISS.*
ALWAYS MAKES ME CRY, CLAUDIE.
DALEK WEDDING ZONE
DON'T, CLAIRE. YOU'LL GET ME GOING TOO!
SMILE ON THE MAIN CONCOURSE, LIEUTENANT! YOU'LL PUT A *DOWNER* ON THEIR BIG DAY!
wreep wreep
GOLD HERE. WHAT IS I—
THRUB THRUB THRUB THRUB
AAAAH!
YES, I HEAR YOU.
I OBEY.
HUMAN FEMALE DESIGNATED "GEORGETTE GOLD" IS NOW CONTROLLED BY HYPNO-PULSE!
THE DALEK DOME WILL SOON BE OURS!
NEXT ISSUE: *SLAVE TO THE RHYTHM!*

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THE GIRL WHO WAITED

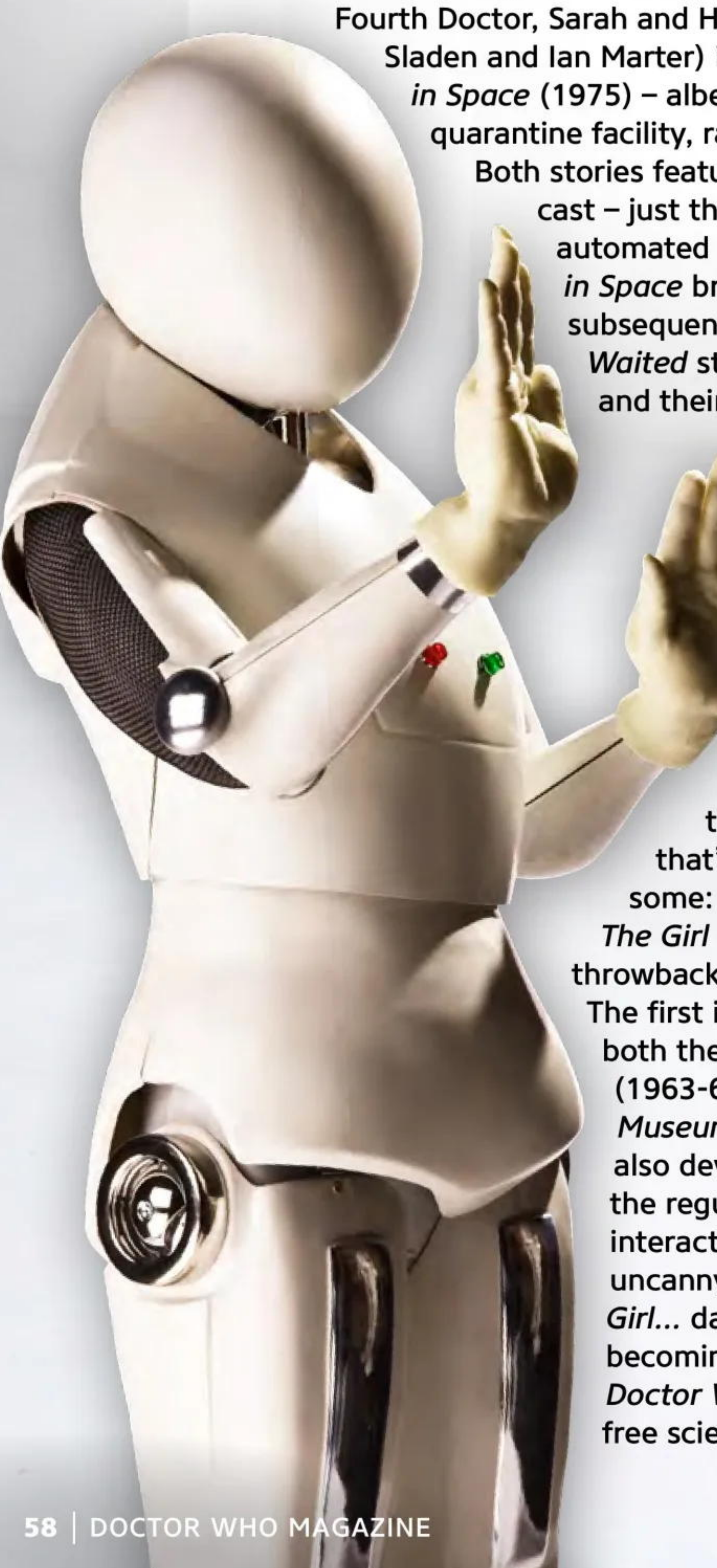
ALAN BARNES teases out the tangled timestreams of a temporally twisted tale from 2011.

The TARDIS materialises in a white, sterile, seemingly deserted high-tech facility, where the Doctor's gauche, clumsy male chum activates a door switch. Neither he nor the Doctor realise that when their smart, sassy female companion passes through a particular door, she'll end up sealed inside an automated system designed to preserve her existence, and that of thousands of others, for many years. Meanwhile, the two boys have to contend with a mechanical guardian before they can begin to work out how to free their friend…

In *The Girl Who Waited*, then, the Doctor, Amy and Rory (Matt Smith, Karen Gillan and Arthur Darvill) are treading in the footsteps of the Fourth Doctor, Sarah and Harry (Tom Baker, Elisabeth Sladen and Ian Marter) in the first episode of *The Ark in Space* (1975) – albeit from inside the Twostreams quarantine facility, rather than space station Nerva. Both stories feature a remarkably stripped-back cast – just the regulars, and a few calming, automated voices – but whereas *The Ark in Space* brings in new characters in its subsequent instalments, *The Girl Who Waited* stays focused on the central trio, and their battles with literal med-tech (the Handbots). Whereas several of the Ark's sleeping residents have become breeding grounds for the insectoid Wirrn, the terrible transformation at Twostreams occurs when the Doctor and Rory meet an Amy turned into something that's only monstrous to some: middle-aged…

The Girl Who Waited is a throwback to the 1960s, too. The first instalments of both the first Dalek serial (1963-64) and *The Space Museum* (1965) were also devoted solely to the regulars, and their interactions inside an uncanny environment. But only *The Girl…* dares to continue in that vein, becoming something oddly rare for *Doctor Who*: high-concept, monster-free science fiction.

GREEN ANCHOR
RED WATERFALL



Top left: Sarah Jane Smith (Elisabeth Sladen) in Part One of *The Ark in Space* (1975).

Top right: A choice between two timestreams.

Above: Karen Gillan as the older Amy Pond in *The Girl Who Waited* (2011).

Left: A Handbot.

Opposite page above: The Doctor (Matt Smith) and Rory (Arthur Darvill) examine the glass.

FIRST BROADCAST
Saturday 10 September 2011

When the TARDIS lands on the paradise planet Apalapucia, its crew find themselves facing a lift-style doorway with two buttons: Green Anchor and Red Waterfall.

01m 01s While Amy returns to the ship to fetch her phone, Rory presses the Green Anchor button. He and the Doctor enter a white room, with an outsized circular glass – described as "the size of a bicycle wheel" – fixed to the top of a glass table. "It's a magnifying glass," says Rory. His subsequent observation "but it doesn't magnify anything" was cut in post-production, as was the Doctor's response: "Well, it's just a glass then."

01m 25s With the doors shut, Amy instead presses the Red Waterfall button – and finds herself sealed inside an almost identical room, alone.

Given that red is pretty much the universal symbol for danger, it's worth speculating why Amy spurns green. Soon, she'll discover that she needs reading glasses; she'll be seen wearing them in *The Angels Take Manhattan* (2012). Anyone who's ever had an eye examination will be aware of the so-called 'duochrome test', when you're asked if symbols seem clearer against red or green. Because red has a longer wavelength than green, symbols against red seem more in focus if you're short-sighted, but symbols against green seem more in focus if you're long-sighted.... so perhaps *that's* why Amy subconsciously favours the Red Waterfall symbol? Given the fateful consequences of such a seemingly trivial decision, one's tempted to say... she should have gone to any high street opticians!

02m 20s After Amy appears in the glass, a blank-faced white robot enters the Green Anchor room, raising an organic hand to scan. As written, the Handbots came with variant 'outfits' – this one wearing "a cross between a concierge's uniform and a security guard's". Rory's on-screen reaction to the Handbot differs from the script, where he wondered: "Man in a suit?"

In the second draft, the Handbot instead wore "white surgical clothes, like a hospital orderly... the head is white, smooth and featureless, like an egg, except for a large GREEN CROSS logo in the centre". Re the time glass, the bot told the pair: "Please do not interfere with hospital equipment." At this, the Doctor boggled: "This is a hospital? How's it a hospital? There's not a little shop" – recalling lines spoken by the Tenth Doctor (David Tennant) within the medical settings of both *New Earth* (2006) and *Smith and Jones* (2007).

Amy's image 'speeds up'; when she reappears, a week has passed for her, causing the Doctor to realise she's in a faster timestream. Originally, Amy asked, through the glass, how much time would have passed the next time she lost the Doctor? "Seconds, minutes maybe," he told her – adding, after a beat: "Years. Maybe." (A line cut for giving away the episode's big idea early, perhaps?)

Meanwhile, the Handbot (voiced by Stephen Bracken-Keogh, uncredited) has been advancing on Rory, asking repeatedly: "Will you be visiting long?" As scripted, it added, threateningly: "If the visiting period cannot be confirmed, the visiting period will be terminated."

04m 08s The Handbot withdraws after the Doctor says they'll be visiting for as long as it takes... and Rory presses a button on the inside of the door, leading back the way they came. Dialogue cut from here established that Amy couldn't do the same – because (as could be seen when she entered) there was no corresponding exit button in the Red Waterfall room. (Since they're the same room in different timestreams, presumably the Handbots remove the button as soon as the visitors have departed.)

As scripted, the Doctor mused on the meaning of the two timestreams' labels: "The Green Anchor, anchored, slow and steady, and Red Waterfall, rushing forward."

After Rory finds Amy missing from the Red Waterfall room, the Handbot rejects the Doctor's assertion that he any Rory are aliens, since Apalapucia is under planet-wide quarantine. The Doctor's response was cut: "But you're the great explorers, the hub of ten thousand cultures, you invented the Christofi Warp Drive, you can't just shut down!"

The Handbot explains that they're in "a kindness facility for those infected with Chen7" – which causes two-hearted people, like Apalapucians and Time Lords, to die in a day. The Doctor's twin cardiology – a biological quirk also shared by the Dulcians, from *The Dominators* (1968) – was first described in *Spearhead from Space* (1970).

Red Waterfall time is compressed, explains the Doctor. Originally, he elaborated further: "You could be in there years and out here only a day would pass... You get Chen7, you die in a day, but put you in a faster timestream – that day becomes a lifetime."→

Essential Info

»Given the opportunity to pitch an idea to showrunner Steven Moffat, Tom Macrae (right) – who'd previously authored *Rise of the Cybermen/The Age of Steel* (2006) – proposed *The Visitors' Room*, in which the Doctor's companion Amy Pond became trapped in a separate timestream to her friends. Thinking it possibly a bit *too* "timey-wimey", Moffat commissioned it initially as "a just-in case job".

»Both entitled *The Visiting Hour*, the first two drafts (dated 16 June and 9 August 2010) had the Doctor fully involved in the action. With the third, Macrae was asked to massively reduce Matt Smith's involvement. With the Doctor confined largely to the TARDIS, commenting on the action, it could be shot in tandem with a later episode, *Closing Time* (2011). Retitled simply *Kindness*, after "kindness facility", the third draft (dated 1 October) was judged strong enough to go into production.

»Although some consideration was given to having a 50-something actress play the 36-years-older Amy, Karen Gillan was keen to play both roles, with prosthetics. Eventually named after the Doctor's description of Amy in *The Eleventh Hour* and *The Big Bang* (both 2010), *The Girl Who Waited* was directed by *Doctor Who* first-timer Nick Hurran (above right). It was principally shot over 15 days between Tuesday 1 and Wednesday 23 March 2011, mostly at the programme's regular Upper Boat Studios base. However, the Millennium Centre in Cardiff Bay doubled for the Check-In Area, the Uskmouth Power Station (above) doubled for the engine room, Dyffryn Gardens (below) was used for the 'garden zone' scenes, and the service area was found at Johnsey Estates in Pontypool.

Left: Rory meets the older Amy.

Below: Amy's (literally) disarmed substitute Rory.

→ ***Removing the time glass, the Doctor tells Amy it'll help the TARDIS lock onto her inside the facility: "Find somewhere safe and leave me a sign."***

07m 13s Amy exits her room via the second set of doors – and is sprayed by some sort of gas. Perhaps this is simply a disinfectant, because she appears entirely unaffected when next we see her.

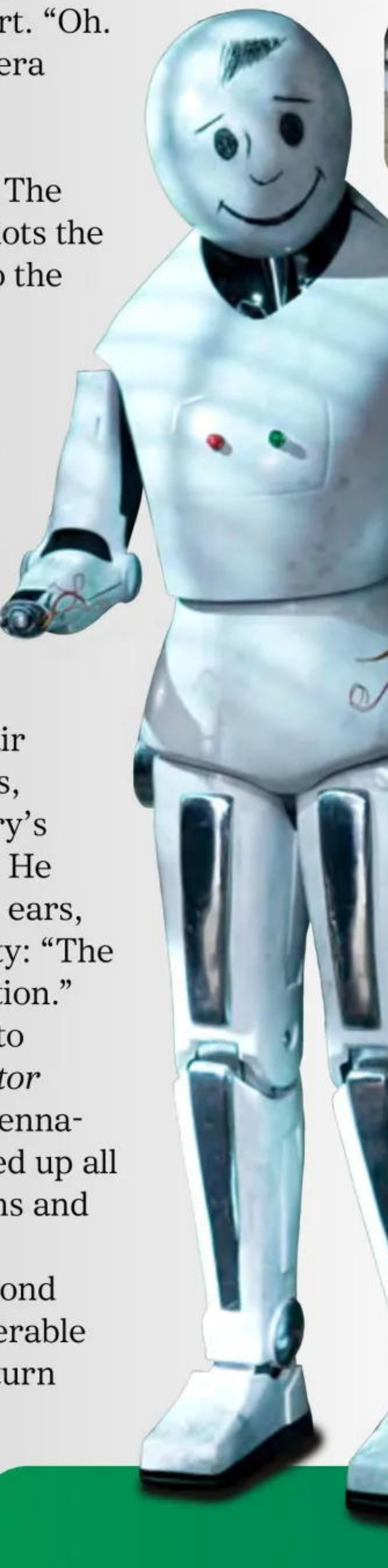
In fact, this was an unexplained digression from the script. After the doors opened with a "*zzshipp*" (sic), sounds of "chatter, bustle, and space-ships taking off" were supposed to rush in, suggesting that Amy was looking out at a busy spaceport. "Oh. My. Word," she said, the camera remaining fixed on her...

07m 22s The Doctor slots the glass into the TARDIS console, so he can follow Amy's signal... whereupon a reel-to-reel tape player is activated, and we hear what sounds very like the 1960s *Doctor Who* theme arrangement, reversed and distorted.

The Doctor gives Rory a pair of ordinary-looking spectacles, through which he can see Rory's POV via the TARDIS scanner. He needs Rory to be his eyes and ears, because if he enters the facility: "The Chen7'll kill me, no regeneration." Maybe this is a hint of things to come; in *The Time of the Doctor* (2013) he'll reveal to Clara (Jenna-Louise Coleman) that he's used up all of his allotted 12 regenerations and can't ever do it again...

Up to and including the second draft, the Doctor wasn't vulnerable to Chen7 – so, rather than return to the TARDIS, he was able to enter the facility proper. He and Rory walked through a tunnel into the courtyard of a medieval castle, described as: "Total picture postcard! Turrets, stone, gorgeous!" Why a medieval castle, wondered Rory? Apalapucians used to be "big, big Earth-ophiles" explained the Doctor. "Medieval Europe was particularly fashionable a few years back, basically it's a theme pub."

In the centre of the courtyard, they found an empty suit of armour on a dais, holding a shield adorned with a clock design. "Is that gonna come to life?" fretted Rory – who asked the Doctor to "scan it, check it's not gonna get all, you know – Scooby Doo."



08m 13s Meanwhile, Amy wanders into a deserted check-in area, where the disembodied voice of the Interface (Imelda Staunton) addresses her – with stage directions suggesting a "rich, warm voice" like that of Radio 4's former *PM* programme presenter Eddie Mair.

As written, the spaceport sounds carried through into this scene, which continued with the Interface telling Amy she was in a replica of the Mayfield Avanti Spaceport. It'd appear to be a design classic, since it's identical to the foyer of the New New York hospital in *New Earth* (2006). Strangely, both look uncannily like the foyer of the Wales Millennium Centre in Cardiff...

Originally, Amy thought she was hearing but not seeing the other 40,000 residents of the Twostreams facility. "The soundtrack of the Mayfield Avanti Spaceport provides mood and ambience," explained the Interface. "If you prefer I can switch it off" – whereupon the soundtrack cut to silence.

08m 40s The image of a Check-In Girl (Josie Taylor) explains that Amy now has access to all the entertainment zones – which, prior to cutting, also included a restaurant zone, offering Apalapucian, Martian, Atraxi and Earth cuisine. The rollercoaster zone, we're told, is "authentically modelled on the famous Warpspeed Death Ride at Disneyland, Clom" – Clom being the home planet of the Abzorbaloff in *Love & Monsters* (2006).

The spaceport was introduced in the third draft. In the second, Amy also found herself in a castle, like the Doctor and Rory – and also approached a mysterious suit of armour on a dais, this time in a hall. Touching its outstretched palm, she found herself suddenly transported inside a "plush, comfy, welcoming circular room" full of personal items. "This is my stuff! My clothes, my books, music..." she realised, picking up one of her childish 'raggedy Doctor' figures from *The Eleventh Hour* (2010). Pulling open the curtains, she saw an illusory Doctor and Rory far below, waving at her in a loop. They weren't real, confirmed the Interface, whose voice emanated from the suddenly materialised suit of armour: "You are in The Happy Place... A virtual environment constructed from your own memories, filled with the things you love best, to help while away the hours of your quarantine." Physically, she remained in the hall, touching the armour – unaware that a Handbot was advancing on her...

09m 41s Having identified unregistered bacteria on Amy, a Handbot advances on her with a syringe, its contents potentially fatal to humans. Originally, the Handbot wore "a pilot's uniform and hat", meaning Amy initially mistook it for a person; after turning around, it pulled open the left breast of its jacket, revealing a brace of hypodermics. The Handbots were radically rethought at a late stage, with their "secondary delivery system" – when their heads opened up to reveal a high-tech 'blowpipe' – detailed in pink script pages issued on 3 March, when shooting was well underway.

While Amy evades the Handbots in a service area (the castle cellars in draft two), Rory exits the TARDIS into a Red Waterfall gallery – a short scene set just inside the TARDIS doors having been cut for time. Here, the Doctor gave Rory his sonic screwdriver: "I'll be working it by remote control, you just point and click. Do not lose it. It's my favourite one." He also told Rory to put the time glass back: "We're not thieves." (Which explains why Rory carries it out of the ship, when there's no obvious need for him to do so.)

From inside, the Doctor chastises Rory for gawping at the Venus de Milo. Fair enough: we saw in *The Invasion of Time* (1978) that a

duplicate Venus resides in the TARDIS' own illusory art gallery, which Rory could view at his leisure.

13m 28s Meanwhile, Amy has escaped into the garden zone – represented by the CG-augmented Dyffryn Gardens, an occasional *Doctor Who* location as far back as *The Girl in the Fireplace* (2006). There, she prompts the Interface to reveal how exhaust fumes from the temporal engines that power the timestreams made her invisible to the Handbots in the service area. On screen, the Interface simply shows Amy a picture of the door leading to the temporal engines – but this was a post-dubbed simplification of the script, in which Amy discerned the door's location by 'spotting the difference' between projections of the real Mayfield Avanti spaceport, and its recreation.

In the second draft, Twostreams was based on one Mayfield Castle, with the temporal engines hidden inside an additional turret, accessed via a secret passage in the library. Famously, First Doctor actor William Hartnell lived in the Sussex village of Mayfield – which would seem to account for the use of the name in various drafts of the script.

After looking over the temporal engines – in fact, the innards of the Uskmouth power station, previously seen in *The Age of Steel* and *A Good Man Goes to War* (2011) – Amy returns to write "DOCTOR I'M WAITING" in lipstick on the door.

15m 05s After Rory sonics the time glass, multiple residents can be seen, all in overlapping timestreams. "Like a TV set, but we're watching every channel at once," said Rory, in a cut line. A similar sequence featured as far back as the second draft, where a solid-looking Handbot was seen moving around the ghost-like residents. "Forty thousand patients, limited resources – the Handbots have to exist in all the timestreams. That's why they don't see. Visual sense would be too confusing," realised the Doctor. It was Rory, though, who worked out why each patient had their own timestream: "Oh! I know! Cross contamination! Shove 'em all together – they'd make each other sicker!" Neither of these pretty significant plot points would make it to the final version.

Rory is confronted by a warrior in makeshift armour – an older Amy. The Doctor's timing was out; she's been waiting 36 years.

17m 38s Old Amy (as she was labelled in the script) hates the Doctor – whom she knows is listening in via Rory's glasses. The initial Old Amy/Doctor exchange was cut. "I'm a genius now. I notice these things. If you'd used a retrogressive chatback loop you could have fitted the whole thing in a contact lens," said Old Amy. "Yes, but glasses are cool," countered the Doctor.

Old Amy KOs two approaching Handbots by touching their hands together, creating feedback. "Learned that trick on my first day," she explains. In the shooting script, this sequence was intercut with the younger Amy tackling the Handbots in the garden 36 years previously (ie, at **14m 17s**) – but the episode was extensively reordered in editing, and the parallel was lost.

In the second draft, the Doctor navigated the TARDIS through a crack in the time walls, arriving inside the castle's armour hall – only to find the suits of armour strewn around, scratches and laser burns on the walls, and the windows broken (the results of Old Amy's many battles with the Handbots, probably). Here, Old Amy literally floored both the Doctor and Rory – holding the former at the point of her sword...

It's easy to imagine that Old Amy might have found a Japanese katana and bo staff in a medieval castle. Where she acquired them in the final version isn't so explicable – but maybe there's an Ancient Japan area, along with the rollercoaster and mountain zones? →

The Hour That Never Was

Excepting the Handbots, just two non-regular characters featured in *The Girl Who Waited* – the Check-In Girl (right), and the voice-only Interface. The second draft incorporated two full guest parts, however. Heading back towards the TARDIS from the castle courtyard (see **07m 22s** above), the Doctor and Rory discovered where the facility's other patients were being held. A sliding door led to a platform inside "a massive hollow column, stretching miles up and down – ringed in spiralling walkways – one of which THE DOCTOR & RORY are standing on – and spaced every few metres: identical doors, each marked 'visitors room'. Forty thousand of them..."

Entering another Green Anchor room, they saw a 20-something woman named Amma talking to the 40-something Tanta through another time glass. With the visiting hour up, Tanta disappeared from view... only to suddenly reappear looking greyer. "Amma, oh God, I missed you," said Tanta. "By the All Chiefs, it's been five long years." Rory presumed that Tanta was Amma's mum – but in fact, Amma told him: "She's my twin sister."

Whereas Tanta had been in the facility for 20 years, Amma had been in the room for just ten hours. "That's ten visits she's had from me, spaced out over twenty years." Knowing now that the time streams synched up for an hour at a time, the Doctor calculated: "Then we've got thirty minutes until our visiting hour ends, and Amy's thrown back into the fast lane." Hence the title of the first two drafts: *The Visiting Hour*.

Left: In the garden zone.

Above: Rory looks through the glass.

19m 20s In Old Amy's engine room hideout, Rory meets his namesake, her only company – a handless Handbot with a crude face drawn on its blank headpiece. Maybe she got the idea from watching Tom Hanks in *Cast Away* (2000) – in which a lonely air crash survivor paints a face on a volleyball, which he names 'Wilson'.

After consulting with the reprogrammed Interface, the Doctor outlines his plan to use the temporal engines to fold two points of Amy's "wubbly" timeline together. Originally, Rory asked: "Right explain the wubbly bit again?" To which the Doctor replied: "Certainly, Rory. Because we've got loads of time and I'd love to stop and chat – CALL IT MAGIC IF IT HELPS!"

24m 00s Returning to the engines, Rory holds the time glass over the door so the Doctor can read Amy's lipstick message in the past, before it faded – but the view on the TARDIS scanner, supposedly Rory's POV through the glasses, is taken from over Rory's shoulder, meaning we can see the glasses on the side of his face.

Since she'll cease to exist if the Doctor undoes the last 36 years, Old Amy refuses to go along with the Doctor's plan... then speaks to her younger self via the glass.

27m 09s "I remember this," says Old Amy. Further exchanges between the two Amys were cut for time. "Wow you look really good. Pond genes," younger Amy told her older self. "Sorry, so – do you remember this happening? When you were me?" Yes, said the older Amy: "My first day at Twostreams, looking into those old eyes, asking her questions, like –" Whereupon the Amys said, in unison: "*... so what happens next?*"

While Amy has been persuading her older self to go along with the plan for Rory's sake, Rory has been waiting just outside. Originally, he asked the Rory-bot: "So what's she like to live with? The missus?" The bot shrugged. "Yeah. Tell me about it," said Rory. As written, Old Amy kissed Rory *before* telling him: "I'm gonna pull time apart for you."

So Old Amy proposes taking both Amys in the TARDIS – a paradox that the Doctor believes the ship could sustain if, among other measures, he jettisoned her karaoke bar. Presumably, he'd previously considered this more important than her swimming pool, scullery and squash court seven, which were among the rooms he burned up for extra oomph in *The Doctor's Wife* (2011).

34m 02s In the Arrivals area, the Doctor details how to sabotage the regulator mechanism, meaning the younger Amy can cross over – but only if both Amys send a shared memory as a signal: in this case, dancing to the Latin pop song *Macarena* when she and Rory shared their first kiss. "Birthday disco," remembered Rory in the script. In the UK, the biggest hit version of *Macarena* was the Bayside Boys remix of the Los Del Rio original, which peaked at number two in the charts in August 1996. (The disco would seem to have been later, since Amy and Rory would have been about seven at the time.)

In the second draft, the mechanism to release the younger Amy was hidden inside the suit of armour in the castle courtyard (see **07m 22s** above) – but the Doctor realised just in time that it would cause all 40,000 residents to be released, re-contaminating the planet: "All of Apalapucia will die Rory, eight billion lives!" Plan B, then, was to return to the TARDIS...

35m 22s The paradox causes bits of the TARDIS console to explode. "Calm down, dear," says the Doctor – seemingly sending up film director Michael Winner's catchphrase in a series of 2000s TV advertisements for a car insurance company.

In the third draft, as Rory and Old Amy headed back to the TARDIS, stopping off at the cinema zone en route, the Doctor lured a Handbot into the TARDIS, using jump leads attached to the console to zap it off-line. He then coaxed a hidden human eye out of its face – used only to scan brainwave activity when the bots needed to confirm a resident's death. This discovery became significant later, when he wanted to convince the Handbots that Amy was dead (see **43m 51s** below).

After passing through the service area, the Amys and Rory make their way to the departure gates, which lead to the various entertainment zones – but a whole check-in area sequence was excised in between, with the group attempting to sneak past a row of 20 or so Handbots guarding the gates. Here, Amy fretted about what she'd tell her parents about her older self turning up. "We did have a materialising TARDIS at our wedding reception," said Rory, recalling *The Big Bang* (2010). "Maybe they'll be quite open-minded."

Hand of Fear

Interviewed on the official *Doctor Who* website's dedicated episode page, writer Tom Macrae recalled a lost scene involving a Handbot's disembodied hand. This first appeared in the third draft, during the course of Rory and Old Amy's final flight back to the TARDIS, when they passed through a cinema playing "a black and white horror/thriller movie". To hide from a Handbot in an usher's uniform, carrying a tray of ice-creams, Old Amy pulled Rory down behind the seats: "Hey, you and me, cinema and no popcorn, could be our first date." They made their way behind the screen, but Rory kicked a pipe – *clang!* – and the Handbot gave chase, slicing a rip in the screen as the actress in the film screamed.

Meanwhile, the younger Amy was making her way through a film studio (specified as *Doctor Who*'s Upper Boat base): "Film set, make your own movies, what haven't they thought of?" A Handbot's hands burst through a fake wall, and the younger Amy fled – only to hear Rory, using the time glass to watch her from a different timestream, shout a warning. Younger Amy slammed the approaching Handbot's hand in a sliding door, severing it. But then the hand began moving on its own – "Like Thing from *The Addams Family* in the face-hugger lab sequence from *Aliens*", according to stage directions. Rory tracked it through the glass, telling Amy to treat it like "a spider in a bathtub" – and so she trapped it under a bucket. (Variations on this scene lasted up until the sixth draft, where the hand was severed in a laboratory area.)

Old Amy's flirty 'doctors and nurses' dialogue in the gate room was a very late change from the original, in which she reminded Rory about how his 14-year-old self had a 'thing' for the older, red-headed TV presenter Anne Robinson: "You sent her a valentines [sic]. Twice."

38m 55s In the gallery, Rory smashes the *Mona Lisa* over a Handbot's head. It's clearly a canvas, meaning it's not the da Vinci original, which was painted on a poplar plank; nor is it one of the seven da Vinci recreations seen in *City of Death* (1979) – because if so, we'd be able to see the legend scrawled by the Fourth Doctor (Tom Baker) across the back: "THIS IS a [sic] FAKE".

Rory carries the anaesthetised Amy back to the TARDIS, but the Doctor shuts Old Amy out, saying he'd lied: two Amys is too big a paradox for the TARDIS.

40m 54s From outside, Old Amy describes the look on Rory's face when he carried her younger self in: "You used to look at me like that." But his back was turned towards her at the time…

Stage directions described Amy stroking "the ancient blue wood of the Police Box – the first time she's seen it in decades, and the memories come flooding back… Venice… Romans… Silents… The Baby… Pirates… and then the Wedding Day – the big 'I do'." Did this imply a flashback sequence?

In the final version, Old Amy says she's giving her days to Rory, before turning away. She departed bitterly in the second draft, giving Rory a message for her younger self: "He lied to me as he will lie to you! If the greater good is calling he'd shut the door on all of you – tell Amy, your Amy – SHE CAN NEVER TRUST THE DOCTOR!!!"

43m 51s In the gallery, one of the approaching Handbots touches the Old Amy… who collapses. The syringe that the 'bot takes from its chest cavity is missing from its hand in the final shot – but in the shooting script, it was seen injecting her. "Good night Amy Pond," said the Interface, before its light went out.

In the second draft, after the TARDIS dematerialised, the Rory-bot reappeared, kneeling beside Old Amy's body: "It prods Old Amy with its stump-wrists, not understanding…" (Oh, the pathos!)

In this version, the younger Amy had yet to be released – and so the TARDIS materialised in the Green Anchor armour hall. Here, the Doctor contrived to pass the time glass to Amy in the Red Waterfall hall; she lay down in exactly the same spot where the Old Amy had died, holding the time glass in front of her face. This meant that when a Handbot scanned her for brainwave activity, it was unaware that it was actually scanning the old, dead Amy through the glass: "The patient is deceased. The quarantine is ended." A massive section of wall cracked open… and soon, the Doctor and Rory watched as the castle drawbridge was lowered, revealing Amy.

In the second draft, then, Amy was conscious when she returned to the TARDIS, wondering what would happen to the older her. "Your call. Your future," said the Doctor dismissively – before suggesting food: "Rory – Takeaway? That's a planet by the way, Planet Takeaway, most amazing Chinese restaurants." Alone, Rory began telling Amy that her other self had said to give her a message about the Doctor… but paused, and decided to lie about it: "You can always trust him."

43m 56s Variations on the 'Planet Takeaway' business endured right through to the readthrough draft, only for a new final TARDIS scene to turn up in the shooting script – one that was truncated on screen, nonetheless. Originally, it began with Rory asking the Doctor what to tell Amy when she woke up: "Old Her [sic], that whole future – just gone." The Doctor insisted that Amy had been given the gift of a new future: "Tell her to make herself proud of all she becomes." But he wasn't entirely sure of himself: "Do you ever think, if you'd never met me…" he began. "I have turned your lives upside down, so many times." At which point, Amy began to wake, and the Doctor headed off.

The final line – Amy's "Where is she?" – was an ad-lib. The script had the Doctor in the under-console area, looking up through the glass floor where he saw, but didn't hear, "AMY waking, RORY holding her in his arms, stroking her hair – AMY asking where Old Amy is, RORY responding with infinite kindness, tact and patience…"

Seeing this, the Doctor whispered "I can't keep doing this to them…" – setting up the Ponds' exit from the TARDIS at the end of the following episode, *The God Complex* (2011). **DWM**

Opposite page above: Amy meets her older self.

Above: Locked out of the TARDIS!

Right: Rory carries the younger Amy back to the ship.

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As Big Finish continues *Once and Future*, its multi-part 60-year celebration, it's time for Sylvester McCoy's Seventh Doctor to have his turn in the spotlight. Or at least it would be, if he wasn't constantly being edged out of it by his arch-nemesis, Davros...

Jonathan Morris' *A Genius for War* starts like any anniversary should, with a huge dollop of nostalgia. As the refrain from Dominic Glynn's 1986 score for *The Trial of a Time Lord* kicks in, we know exactly which derelict space station we've been time-scooped onto, and the Doctor's disdain for the scene of his greatest humiliation is both poignant and funny. As usual, we're treated to a few more cheeky cameos via the ongoing 'degeneration' gimmick, and Sylvester McCoy's erratic delivery plays wonderfully into the idea that our favourite alien is in a decidedly unstable state. So far so good.

As soon as 'old blue eye' rears his bulbous head, however, things really take off, with Terry Molloy stealing more or less every scene he's in. For anyone who might be suffering Time War fatigue, his offer of defection stirs a piquant new ingredient into the staple brew of causality loops and ever more terrifying Dalek variants. But it's the Doctor's observation of his enforced imprisonment on an artificial moon that is truly fascinating. Surrounded by clones re-enacting the same war in which we first met him, Davros is compared to "the Emperor Napoleon on Elba, master of his own tin-pot kingdom." It's a perfect mirror for the crazed scientist's thwarted ambition, delusions of grandeur and relentless scheming, cutting to the core of one of the show's most enduring creations in a way that no one has done before. From this juncture, the disfigured madman emerges as the focal point of the exercise, and that's no bad thing.

Settling into a loose routine of daring explosion-filled escape followed by prolonged dialogue scene and back again, *Genius* pits Molloy against three verbal adversaries. The first is McCoy, who reigns in the eccentricities for a perfectly pitched sequel to their infamous "rice pudding" argument from 1988's *Remembrance of the Daleks*, culminating in yet another spine-tingling moment. Then there's the always excellent Ken Bones' gravelly General, and lastly

McCoy reigns in the eccentricities for a perfectly pitched sequel to the "rice pudding" argument from 1988's *Remembrance of the Daleks*.

FULL CAST AUDIO DRAMA STARRING SYLVESTER McCOY
BBC
DOCTOR WHO
60 YEARS
ONCE AND FUTURE: A GENIUS FOR WAR
BY JONATHAN MORRIS
BIG FINISH FOR THE LOVE OF STORIES

Opposite page below: The cast and crew of *A Genius for War* incudes Ken Bones (the General), director Helen Goldwyn, Nicholas Briggs (the Daleks), Terry Molloy (Davros), Beth Chalmers (Velkin) and Sylvester McCoy (the Doctor).

Nicholas Briggs' Emperor Dalek, highlighting its maker's almost pathetic attempts to elicit jealousy from his ghastly children. In all cases, Molloy's silky tones succeed in making Davros' latest maniacal plan (it's a whopper) seem almost sensible, which of course is the chief aim of any dictator. It's a stunning performance, a victory lap for an actor who has been so important to *Doctor Who* and particularly to Big Finish, and a joy to hear.

Not to be outdone, McCoy matches his co-star blow for blow with one of his famous 'defeat' speeches – something of a party piece for this incarnation – before turning on the irrepressible charm once more for the big finale. After so much talk about the degeneration crisis, it falls to Morris to actually make it part of the story instead of just a framing device, with the result that the eventual resolution feels earned rather than plucked out of nowhere. Just when it's all getting a bit po-faced, we're treated to a classic bit of McCoy nonsense that sees him and Beth Chalmers' straitlaced Veklin tumbling through space inside two Dalek casings – a delightful splash of colour on an otherwise fairly grim canvas. If only we could have fleshed out the rather under-developed Kaled clones and avoided the three (*three!*) additional endings, *Genius* might well have been perfect. As it is, it'll have to settle for merely being the strongest offering in the *Once and Future* series thus far.

The panama-wearing paladin rides again in the latest *Seventh Doctor Adventures* set, *Far from Home*, making this a cracking summer for 1980s kids. Once again, the focus is pulled from the man himself, and once again it makes for an enriching experience. Alfie Shaw's *Operation Dusk* finds him in familiar surroundings, namely the Second World War – a setting that's prompted some of the Seventh Doctor's best stuff, and which *Doctor Who* continues to recreate flawlessly, even on audio. What plays out is a very grown-up sort of story, taking its cues from 1989's foreboding *The Curse of Fenric* in terms of style and, more importantly, McCoy's mood. In contrast to his manic outbursts and playful energy in *Genius,* here is a Doctor who considers carefully from the sidelines instead of leaping into the fray, playing admirably to the actor's strengths.

Indeed, there's a very Sherlock Holmes feel to the whole thing, from stolen documents to a hidden compartment under a rug, which is ironic (or perhaps not) when one considers that co-star Nicholas Rowe made his name playing the Great Detective in 1985's *Young Sherlock Holmes*. Undoubtedly, Rowe is the jewel in the crown here, with his clipped and combative Hardcastle holding sway over proceedings. He falls into a long line of establishment figures who make great foils for the errant wanderer, and we find ourselves hoping he might stick around, despite – or maybe because of – his many sharp edges.

Woven into this mystery are pockets of delicious spookiness, like the telephone calls that nobody else can hear, and the menacing entreaties to "Embrace Oblivion". There's room for spectacle, too, including a thrilling encounter with a glowing thief and the gruesome piles of instant bones which can only mean one thing: Vashta Nerada. Whoever thought of putting the shadow-loving dust piranhas in the middle of Britain's biggest blackout deserves a medal, and this ludicrously fraught scenario is mined for all it's worth.

Furthermore: like their spiritual siblings the Weeping Angels, the ravenous little mites are presented here in a new and innovative capacity that amplifies their threat (while possibly diminishing their autonomy), and one has to marvel at Big Finish's continuing ability to breathe new life into vintage concepts. And yet, it's at this point that *Dusk* starts tripping over itself slightly, constantly rewriting the rules of who can or cannot do what, depending on which bits of gadgetry they happen to be holding. Still, any technical quibbles we may have are more than made up for by a lovely Easter egg for old-school fans of the 'main range' audios, harking back to a long-running thread from over 20 years ago and placing everything into a very welcome context.→

Left: The cast of *Naomi's Ark* includes Bethany Antonia (Captain Rocky), Eleanor Crooks (Naomi Cross) and Nino Furuhata (Engineer Fixer).

Bottom left: Donna Berlin plays Lorraine Forrester in *Masters of Time*.

But what about companions Harry and Naomi, plucked from their 20th-century lives and then plucked again from the present day? After a single, tenderly played vignette in which the pair of them discuss their predicament, they're shoved aside even further than their trans-temporal tour guide, and we can only hope that *Naomi's Ark*, by Alison Winter, will put them back under the microscope.

As the title might suggest, this is true for Eleanor Crooks' character, at least. Almost from the start, it's clear that *Ark* is split between the exploits of the two fellers and Naomi's solo mission, and – some ill-fitting 'wacky' banter aside – it's a pleasure to get some quality time with her. From the cute little service droids with their war cry of "Regretfully, we insist", to the dusty moon market full of junked interstellar craft, this half of the narrative owes an awful lot to genre behemoth *Star Wars* – in a very good way. As stranded assistants often discover, sometimes the only way out of a Doctor-less dilemma is to become the Doctor yourself, and Cross is more than up to the task, comporting herself with genuine authority and forming a warm big-sister bond with the teenage crew of the titular vessel.

FULL CAST AUDIO DRAMA STARRING SYLVESTER McCOY, CHRISTOPHER NAYLOR AND ELEANOR CROOKS
BBC
DOCTOR WHO
FAR FROM HOME
BIG FINISH

Like the chirpy automata, they too are utterly charming, ably led by Nino Furuhata's bright-eyed Fixer and Bethany Antonia's plucky Captain Rocky. Frankly, everyone's so nice that it almost seems like a great place to simply hang out, if it weren't for the desperately short oxygen supply. Over on a terraformed asteroid, the Doctor and Harry find themselves in similarly genteel company, stuck between Bridgitta Roy's calm, collected Dr Thorne and Indra Ové's majestic Queen Maylee, whose musing about the TARDIS being "like rivers of gold in the canyons of the universe" has to be one of the most beautiful verses ever uttered in all of Big Finish.

The upshot of all these fine folk floating about is that there's nobody who truly fills the role of villain... until, with a canny stroke of inspiration, Winter shockingly pushes the Doctor into it. His mind-meld with her royal highness feels dreamy at first, then sickeningly manipulative, until we're not sure if we like this person at all. For perhaps the first time in 'Whostory', we almost agree with his incarceration – and at last Christopher Naylor gets a heroic close-up, with Harry acting as his PR officer.

> Everyone's so nice that it seems like a great place to simply hang out, if it weren't for the desperately short oxygen supply.

What ensues is a thoughtful meditation on communication that doesn't waste a single second of its 90-minute runtime, at once unfathomably epic yet somehow nimble and succinct. Elements that appeared unimportant at the beginning are revealed as crucial keystones by the end, and it's clear that the whole thing has been lovingly crafted – which is why it's such a pity that, yet again, we're saddled with multiple endings, each one detracting even more from the original conclusion. Do we really need to cut back to every participant in the entire adventure and unpack their reflections on the day's events, one by one? Sometimes less is decidedly more. **DWM**

Masters of Time

After the prolonged set-up of the third box set, the fourth *UNIT: Nemesis* (sub-subtitled *Masters of Time*) begins with... more set-up. Although turning Kate Stewart and her team into a gaggle of rag-tag survivors works surprisingly well, John Dorney's opener, *One Way or Another*, lacks much in the way of forward momentum, and Jemma Redgrave's closing line about the previous hour having been "just prologue" feels like a slap in the face. Luckily, *Traitor's Gate*, by Sarah Grochala, is so full of irresistible images, from the ingenious 'Time Knives' to Matilda the malfunctioning ro-bird, that the sting soon fades.

Alison Winter's *The Destiny Labyrinth* operates much more like *Doctor Who*, with a wild chase through time and space serving as a breath of fresh air, and Oscar Batterham's immensely likable Michel raises this to the pick of the crop. Following his masterful example of how to inject levity into an otherwise deadly-serious atmosphere, Michelle Gomez's cartoon lunatic Missy jars awkwardly in the early stages of Andrew Smith's *True Nemesis*, before eventually settling down. In the end, it's up to Redgrave and Alisdair Simpson's regal Varliss to restore a certain level of gravitas, bringing the patchy arc to a satisfying close.

A FULL CAST AUDIO DRAMA STARRING JEMMA REDGRAVE AND INGRID OLIVER FEATURING MICHELLE GOMEZ AS MISSY
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The Making of Doctor Who

BBC
THE MAKING OF
DOCTOR WHO
TERRANCE DICKS & MALCOLM HULKE
THE ORIGINAL 1970s PROGRAMME GUIDE

Audiobook

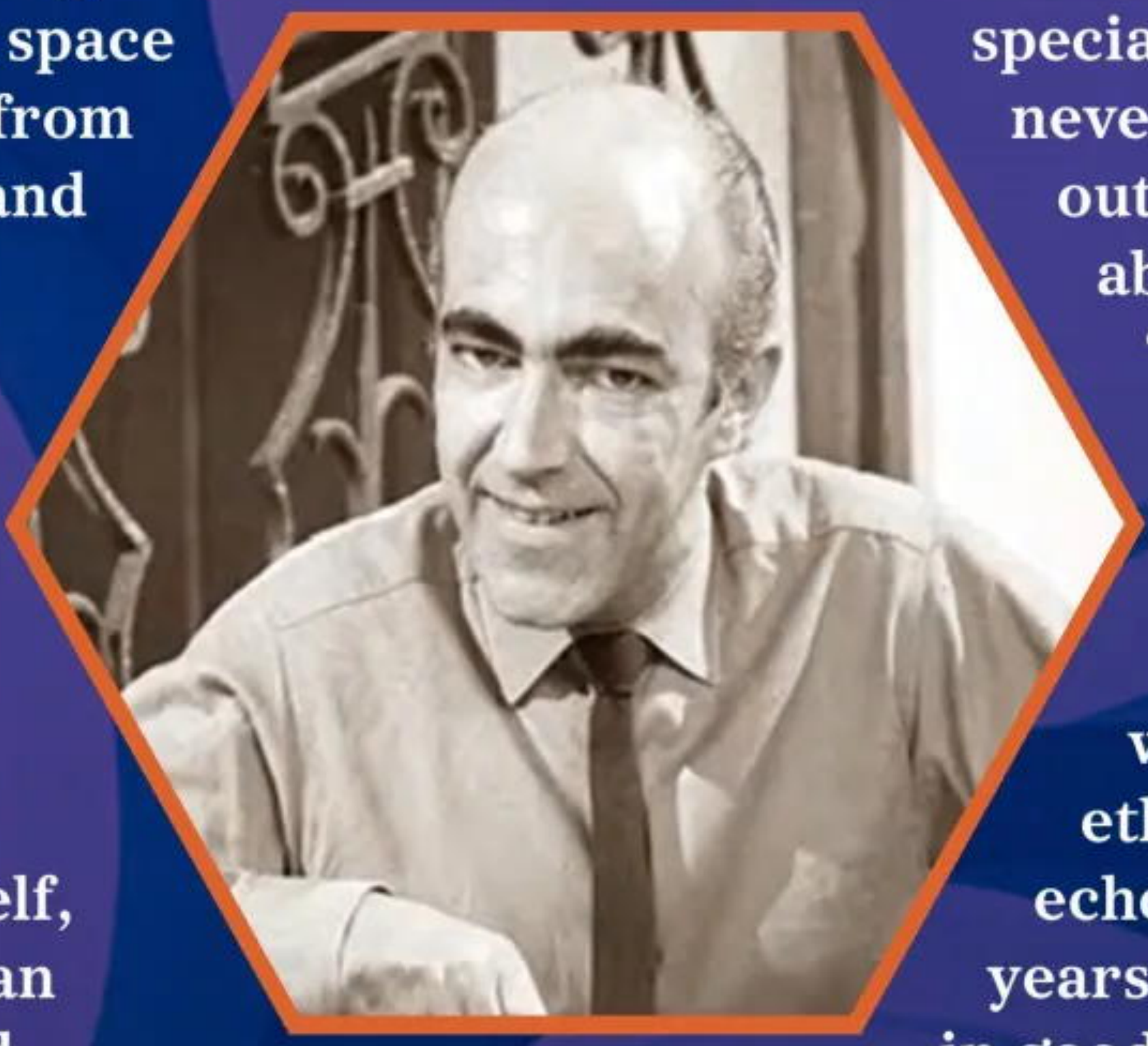
Written by Terrance Dicks and Malcolm Hulke
Read by Geoffrey Beevers, Jon Culshaw, Louise Jameson, Katy Manning, Maureen O'Brien and Dan Starkey
BBC Audio RRP £17 (CD), also available digitally

As a child, I was an avid reader of the Target novelisations. But probably my most well-thumbed, broken-spined *Who* book was *The Making of Doctor Who* – which, rather than adapting a story with the Daleks or the Master, focused on the biggest adventure of all: the making of the series itself. I had a second-hand first edition, published in 1972 with a cover photo of Jon Pertwee being menaced by a Sea Devil. This audio version, with its narration duties shared by six dependable veterans, largely follows the updated 1976 edition, but cleverly includes the bulk of the text from both, so no nostalgic stone is left unturned.

Listening now, it's easy to hear how impactful the book was. The format set the shape for the numerous 'making of' coffee-table books published in the 1980s and 90s. It opens with the origins of the show, complete with a vivid imagining of the thought processes that led to the idea of the TARDIS and its pilot. It then moves on to the birth of the Daleks, giving equal credit to Terry Nation for the idea and Raymond Cusick for the design. Nation candidly admits that the name 'Dalek' was plucked from thin air, not – as he occasionally claimed – from the 'Dal' to 'Lek' volumes of an encyclopaedia.

This candour is typical of a book that, while written in straightforward language, is at pains to be honest with its readers. The vagaries of television success, the difficulties in predicting what will be a hit and what a short-lived flop, and the importance of money are all plainly stated. Two chapters go into detail on the making of specific stories (*The Sea Devils*, from the 1972 edition, and *Robot* from the 1976). Another discusses the difficulty of creating the show's special effects on a tight budget, with space rockets made from "corrugated cardboard and silver paint".

> *The Making of Doctor Who* focused on the biggest adventure of all: the making of the series itself.

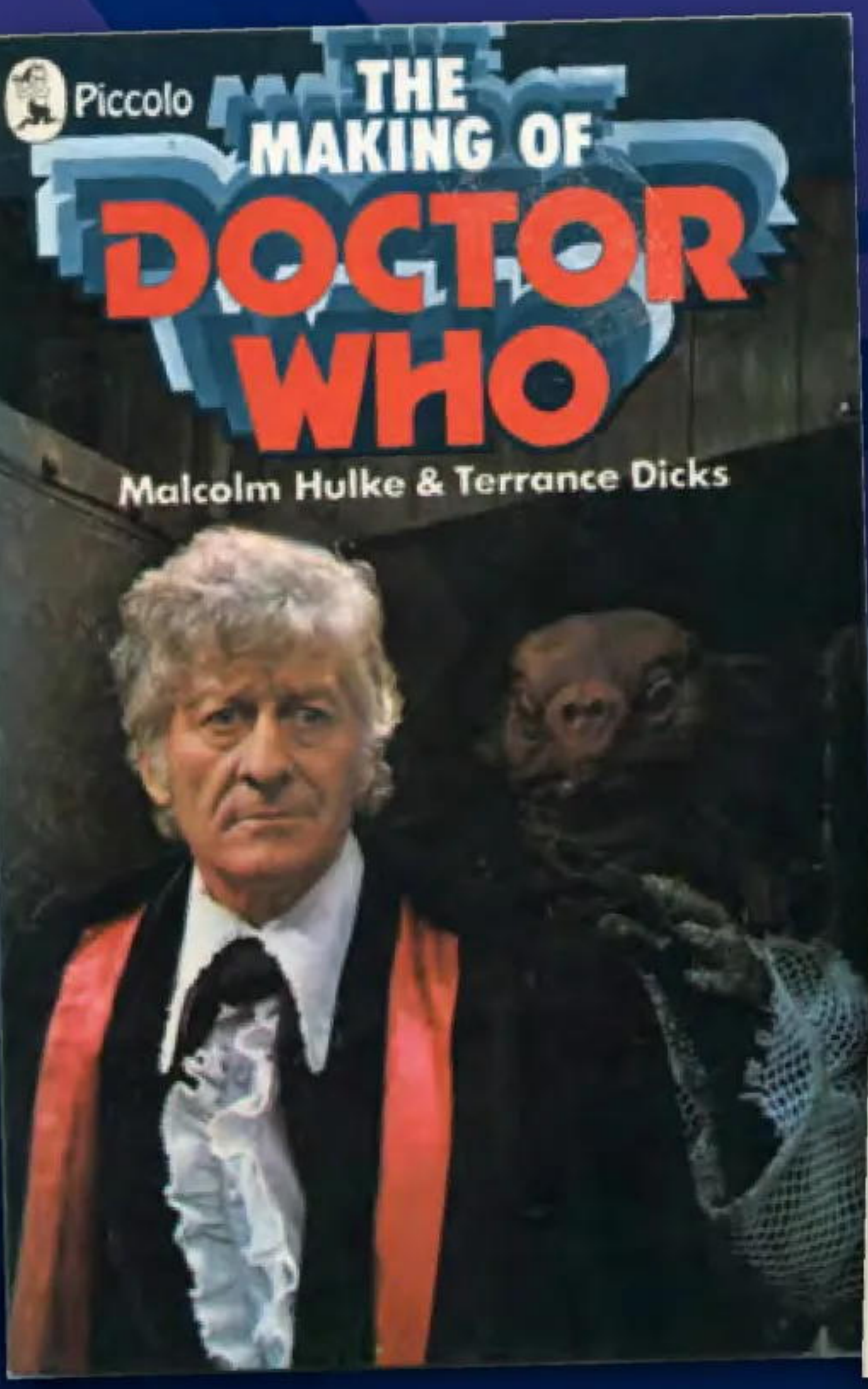


Having covered the birth of the TARDIS and the Daleks, writers Terrance Dicks and Malcolm Hulke go on to discuss the Doctor himself, "a maverick member of an immensely advanced and powerful race". In the chapter *Who is the Doctor?*, we're told that the Second Doctor's trial resulted in a change to the Time Lords' policy of non-interference, and the decision to send his later incarnations on special missions (a notion never quite so explicitly set out on screen). We hear about the Third Doctor's "souped-up Edwardian roadster", a phrase etched on the brain of any longstanding fan. Most memorably, we're given the Doctor's ethos, in words that would echo through the next 50 years: "The Doctor believes in good and fights evil. Though often caught up in violent situations, he is a man of peace. He is never cruel or cowardly."

That paragraph alone is enough to guarantee this volume's place in the canon. But there's more. The First Doctor is described as "a crotchety old man in a Police Box", the Second as a "cosmic hobo", and Jon Pertwee declares "Doctor Who is me" like a Time Lord Louis XIV. We get a rundown of the Doctor's chief foes (including the "silver giant" Cybermen), his companions and his friends from UNIT.

Throughout, Dicks and Hulke are at pains to emphasise the series' longevity. At the outset we're told that anyone old enough to have watched the first episode on transmission "could be grown up, married and with children of their own!" And the last words feel as true today as they did in 1972: "It looks as if the Doctor will continue to entertain us for many more years to come." **MATT MICHAEL**

Above inset from left: Authors Terrance Dicks and Malcolm Hulke.
Right: The two editions of *The Making of Doctor Who*, published by Piccolo (1972) and Target (1976).



THE MAKING OF
DOCTOR WHO
TERRANCE DICKS AND MALCOLM HULKE

Left: Michael Gough as the eponymous villain in *The Celestial Toymaker* (1966).

Right: The final scene of *Revelation of the Daleks* (1985), in which the Doctor (Colin Baker) tells Peri (Nicola Bryant), "I'll take you to –".

Below inset: Narrator Toby Longworth.

The Nightmare Fair

Audiobook

Featuring The Sixth Doctor and Peri
Written by Graham Williams
Read by Toby Longworth
BBC Audio RRP £20 (CD); also available digitally

Towards the end of the 1980s, as the well of TV episodes to adapt began to run dry, Target Books turned its attention to more diverse sources. This is one of the results – a novelisation by late 1970s producer Graham Williams of the scripts for his unmade adventure with the Sixth Doctor and Peri, a story originally planned for production in 1985 but cancelled when the show was placed on hiatus.

Its biggest claim to fame is that it would have featured the return of Michael Gough as the Celestial Toymaker, last seen battling William Hartnell's Doctor 20 years earlier. Its second-biggest claim to fame is that 1985 season finale *Revelation of the Daleks* would have led directly into it, with the Doctor promising Peri a trip to Blackpool – a promise that was fated never to be made, as the Doctor remained frozen in mid-sentence for 18 months. When he eventually returned, we had to imagine he was instead going to say, "I'll take you to Ravolox."

The Nightmare Fair's setting inevitably recalls its author's greatest triumph, 1979's Paris-set *City of Death*, with the Blackpool Tower standing in for the Eiffel Tower. The weary and immortal Toymaker was hurled into our universe by a mysterious catastrophe, just as *City of Death*'s villain Scaroth was splintered through history by a disaster that befell his ship. Both Scaroth and the Toymaker have a brutal henchman who carries out their sadistic instructions. And the opening scenes draw a parallel between the two stories, with the Doctor celebrating the "classic frivolity" of Blackpool just as he once eulogised the bouquet of Paris, although the delights of the Pleasure Beach hardly compare to the Louvre.

> The Toymaker makes a vivid counterpart to the always colourful Sixth Doctor.

Listening to this audiobook can occasionally be jarring. This is very much the Sixth Doctor in his abrasive, Harlequin-coated imperial phase, repeating himself for emphasis and rounding on Peri when she disagrees with him, causing her to be "fearful" of "some dreadful punishment". However, this charmless bluster hides a sensitive soul – revealed, for example, when he's faced with one of the Toymaker's previous victims, condemned to an eternity of slavery for losing a board game. Narrator Toby Longworth performs these switches well, capturing the tone of Colin Baker's voice without resorting to a straight impersonation.

For the Toymaker, Longworth is clipped and precise, occasionally rising to a harsh, grating growl. While this sounds true to Michael Gough's performance, it's less suggestive of the insanely malevolent, world-weary immortal David Bailie played in Big Finish's full-cast *Lost Stories* audio adaptation of 2009. We only sense that emptiness briefly here, when the Toymaker is confronted with the reality of his agelessness. Either way, the Toymaker makes a vivid counterpart to the always colourful Sixth Doctor, and it's a shame we were denied the opportunity to see their battle of wits on TV.

This holds true for *The Nightmare Fair* as a whole. It isn't flawless; the middle section involves quite a lot of wandering around inside various rides and then-topical video games, but it's fun picturing what might have been. I envisage something like a mix between the Punishment Zone of 1985's *Vengeance on Varos* and the queasy fairground lights of the concluding episodes of 1986's *The Trial of a Time Lord*, with the Toymaker's blue-lacquered fingernails caressing the crystal ball through which he observes his human toys.

I'm delighted that BBC Audio has chosen to widen the scope of the novelisation range for the 60th anniversary, and can only hope that somewhere down the line we're given the novelisation of the audio adventure *The Pescatons*, another early excursion into *Doctor Who*'s expanded universe. **MATT MICHAEL**

BBC
DOCTOR WHO
THE NIGHTMARE FAIR
GRAHAM WILLIAMS
SPACE MOUNTAIN
BROKEN NECK GAP
READ BY TOBY LONGWORTH

Silver Nemesis

BBC
DOCTOR WHO
SILVER NEMESIS
KEVIN CLARKE
READ BY DAVID BANKS

Audiobook

Featuring The Seventh Doctor and Ace
Written by Kevin Clarke
Read by David Banks
BBC Audio RRP £20 (CD), also available digitally

Made to celebrate *Doctor Who*'s 25th anniversary in 1988, *Silver Nemesis* doesn't enjoy a great reputation among fans. In last issue's 60th-anniversary poll, the story was relegated to the bottom third of the Seventh Doctor's adventures, making it the least-loved story of Sylvester McCoy's last two series. By way of contrast, it was the viewing public's most-loved Seventh Doctor story, with the era's highest average audience numbers and appreciation index score.

Kevin Clarke's novel of his own scripts might therefore be expected to answer the question: what made this, judged on the key metrics, the greatest show of McCoy's tenure? It isn't hard to see some of the reasons. It has a pleasantly arch tone that wouldn't have been out of place in 1979's Season 17 – particularly evident in the Jacobean villainess Lady Peinforte's double-act with her timorous manservant Richard. While she orders murder, swigs time-travelling magic potions and waxes lyrical about past crimes to a baffled American tourist, Richard can only wonder at what he's got himself into, and pray for salvation.

Clarke also shows he was on the same page as script editor Andrew Cartmel (see this issue's *Memory Worm* feature) by taking a sly dig at the then-Prime Minister, when an increasingly unhinged Peinforte pinches Mrs Thatcher's catchphrase, "There is no alternative!" Oddly, in one of Clarke's few screen-to-novel changes, he opts to have Peinforte and Richard apparate at night in an empty burger bar, rather than the crowded tea room of the TV episodes, passing up an opportunity to comment wryly on the polite disinterest of its patrons.

But while Peinforte largely provides comic relief, she also possesses something none of the Doctor's other enemies has. She knows the answer to the oldest question, hidden in plain sight: "Doctor who?" While Clarke makes no attempt to build this up beyond the dark hints of the TV version, it gives a frisson to the novel. The Doctor's response is perfect: "Tell them."

"Them" being the other enemies converging on late-1980s Windsor – neo-Nazis under the command of De Flores, another old fool convinced of his own importance and living on remembered 'glories', and the Cybermen, an entire race of clapped-out tin soldiers clinging to a parody of life. While the Doctor's enemies seem desperate to relive their pasts, the Doctor himself moves on, nimbly skipping between time zones and bamboozling his enemies into taking care of each other while he walks through the melee unscathed.

It's fitting that reader David Banks' Sylvester McCoy voice occasionally has a hint of *Star Wars*' Yoda, as Clarke's Doctor is another mercurial, magical figure, with great wisdom and power clothed in an unprepossessing body. Elsewhere, Banks effectively recreates his 1980s Cyber Leader, the definitive interpretation of the character, and does a creditable range of other voices, making this closer to a performed audiobook than a straight narration. (I especially enjoyed his Lady Bracknell-ish Peinforte.)

Clarke's novel is anomalous among the later Seventh Doctor books for not including more additions or deviations from the TV scripts. As David J Howe observes in his sleeve notes, it might have been useful for Clarke to make more of the Doctor's mysteries, or flesh out the motivations of the various villains. Any extra flourishes are confined to descriptive asides, like the image of the Cyber Leader crushing a tape of a jazz concert representing the destruction of "imagination, thought, freedom, pleasure".

But when your source material is the British public's most popular and appreciated Seventh Doctor story, perhaps too much tinkering would have been a mistake. Revel instead in a solid retelling of a magnificent anniversary romp.

MATT MICHAEL

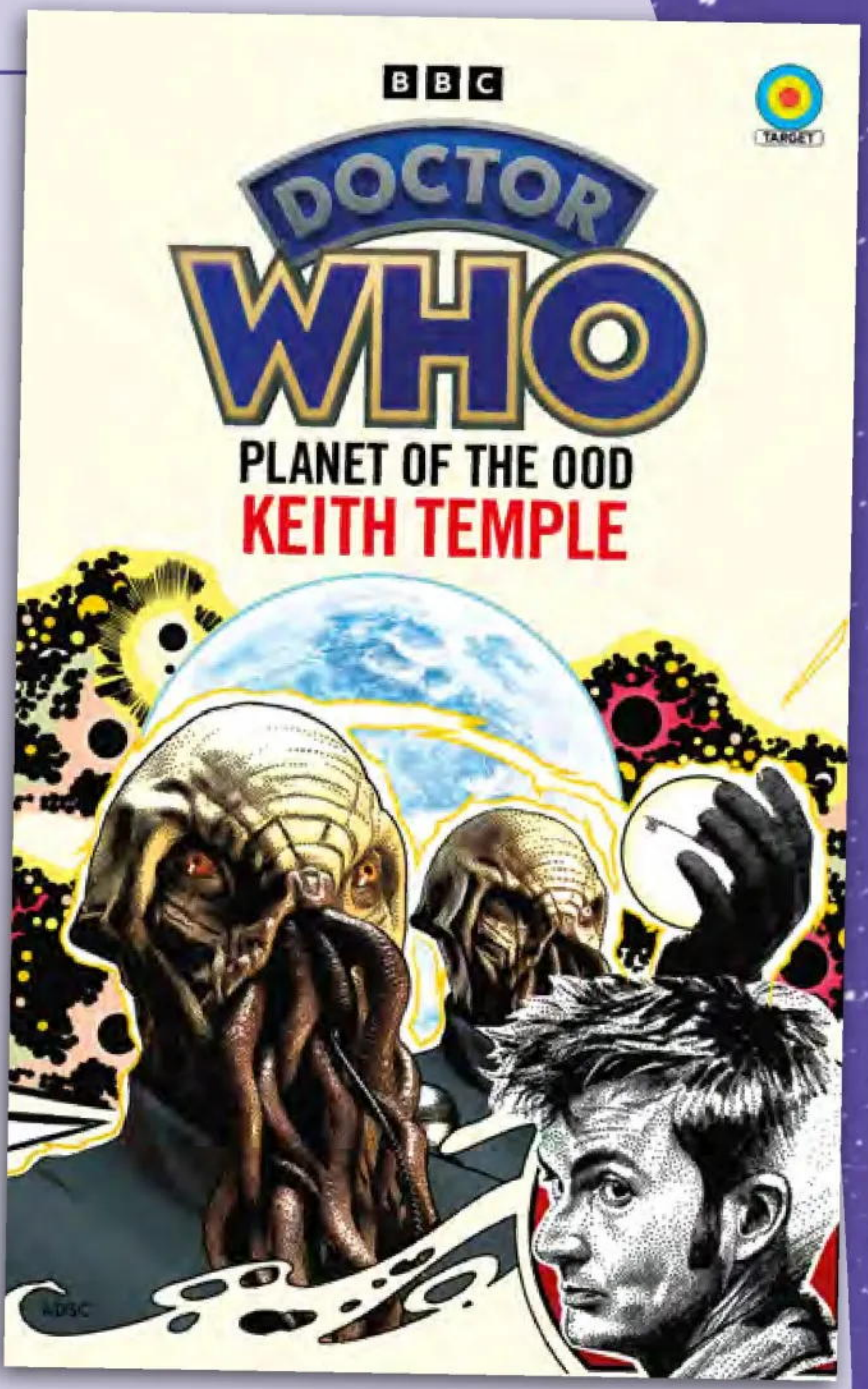
> Banks recreates his Cyber Leader, the definitive interpretation of the character.

Above inset: Narrator David Banks.
Right: Cybermen on location for *Silver Nemesis* (1988).
Far right: Lady Peinforte (Fiona Walker) and Richard (Gerard Murphy).

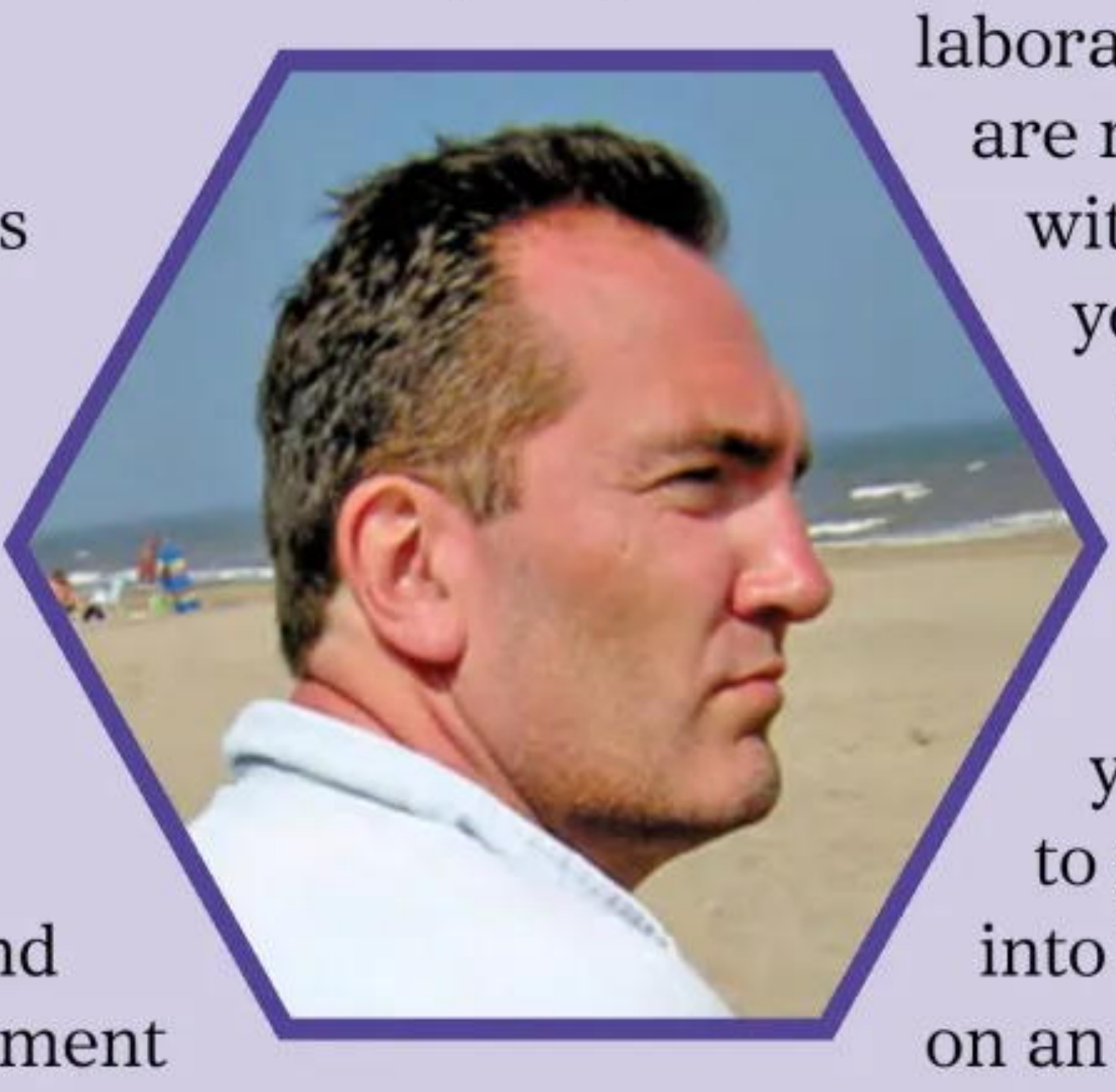
Planet of the Ood

Book

Featuring The Tenth Doctor and Donna
Written by Keith Temple
BBC Books RRP £9.99



Come take a deep dive from an industrial gantry into the inner workings of the Ood revolution. In the Target novelisation of 2008's *Planet of the Ood*, featuring the Tenth Doctor and Donna Noble, author Keith Temple expands on the concepts in his original screenplay 15 years after its initial air date, burrowing further into the story's political and social significance to good effect.



As on TV, the novelisation explores the origins of the seemingly servile Oodkind, and their exploitation and enslavement by humanity across three galaxies.

Where it really shines, however, is in allowing the reader access to the thoughts of the Ood, a feat implausible in an action-packed TV episode. The novel opens with the intriguing perspective of Designated Ood Delta Fifty, the first Oodkind the Doctor and Donna encounter on the Ood-Sphere, who soon dies in Donna's arms.

In the episode, the Ood begin as unsettling creatures that turn terrifying when the Red Eye sets in, but in the novelisation they're instantly sympathetic. The reader encounters the viewpoints of a number of Ood along the way, and it's easy to cheer their revolution along. The revelation that the Ood are out for revenge against their oppressors, rather than just rebellion to free their people, feels like an important rebelling from the original episode. It's a minor clarification that screams volumes, and in retrospect it's completely understandable. Of course the Ood are enraged at the humans who mutilated and enslaved them, and of course they're out for blood. Temple pulls no punches in this book, and it's nice to get a surprise or two from such a familiar storyline.

Some thought-provoking additions to the narrative include a promo video shown to prospective Ood buyers, and the conversion laboratory, where Ood hindbrains are ripped away and replaced with translator balls. And if you've ever argued with your friends over what's concealed inside the gloves of a processed Ood, this novelisation will settle your bet. It's also satisfying to get occasional glimpses into Donna's first experience on an alien planet as her inner monologue bounds along. Giddy, horrified, sassy, compassionate, outraged – everything you'd expect from the character.

Time, distance and a longer word count have allowed Temple to plug some small plot holes from the original episode: why guns with bullets are still being used in 4126, for example, and why there's an open bar for the prospective buyers when the base is said to be alcohol-free.

> Time, distance and a longer word count have allowed Temple to plug some small plot holes.

Although highly readable, there are a few missteps. By the end it does become tricky to follow which of the many warehouses the characters are in. An affable new character's set-up is slathered with such pathos that there can be no question of his doom from the very start. Also, an explosive addition to the third act leans pretty hard into the magic of the Doctor's sonic screwdriver for logistics, but leads to a satisfying outcome that allows Donna room to act as a useful member of the team.

Ultimately, the compelling character points-of-view absolutely warrant this novelisation. Ood things come to those that wait. **REECY PONTIFF**

Above inset: Author Keith Temple.

Left: The Doctor (David Tennant) and Donna (Catherine Tate) attempt to save a dying Ood in *Planet of the Ood* (2008).

Kerblam!

BBC
TARGET
DOCTOR WHO
KERBLAM!
PETE McTIGHE
AD

Book

Featuring The Thirteenth Doctor, Yaz, Graham and Ryan
Written by Keith Temple
BBC Books RRP £9.99

In a world gripped by concerns over the increased use of AI, Pete McTighe's 2018 TV episode, in which a human workforce has struggled unsuccessfully to resist robots taking their jobs, feels perfectly suited for a revisit.

The automated warehouses of the universal delivery company of the title (which goes without an exclamation mark in the text) were always well-imagined. But with limited screen time, getting every detail across to viewers – while also including a 'mystery of the week' for the Thirteenth Doctor and her 'fam' – proved nigh-on impossible. With more space available to explore all the problems facing the people (and automated postmen) of the planet Kandoka, the novelisation of *Kerblam!* is able to pack in much more world-building and character development.

It begins, for example, in the home of ten-year-old future human resources manager Judy Maddox at the very moment her postman father is made redundant. Readers are later treated to illuminating flashbacks to the great Kandokan labour riots – bringing added insights into how the tragic results affected other key characters, among them dispatch worker Kira Arlo and maintenance man Charlie Duffy. Kerblam's robotic system, Max, is given eerily written asides that better develop its plight, too.

But while the supporting characters and general world of *Kerblam!* are given a greater chance to shine, the climax still suffers from some uncharacteristically cold behaviour on the Doctor's part – allowing someone to die in an uncalled-for moment that's made even worse, perhaps, by the increased development of other aspects of the story. Plus, with Kerblam having been successfully set up as an unhappy place to work, it remains difficult to reconcile those first impressions with an ending that calls, effectively, for the company's side to be taken.

Thankfully, the book's conclusion is far more satisfying than its on-screen alternative, providing real reassurance that things will improve for Kandokans following the Doctor's visit to the Kerblam warehouse. But the Thirteenth Doctor's role in this is small, at best, and it has to be said that this coda can't quite wash away the bad taste left by the denouement.

> The book's conclusion is far more satisfying than its on-screen alternative.

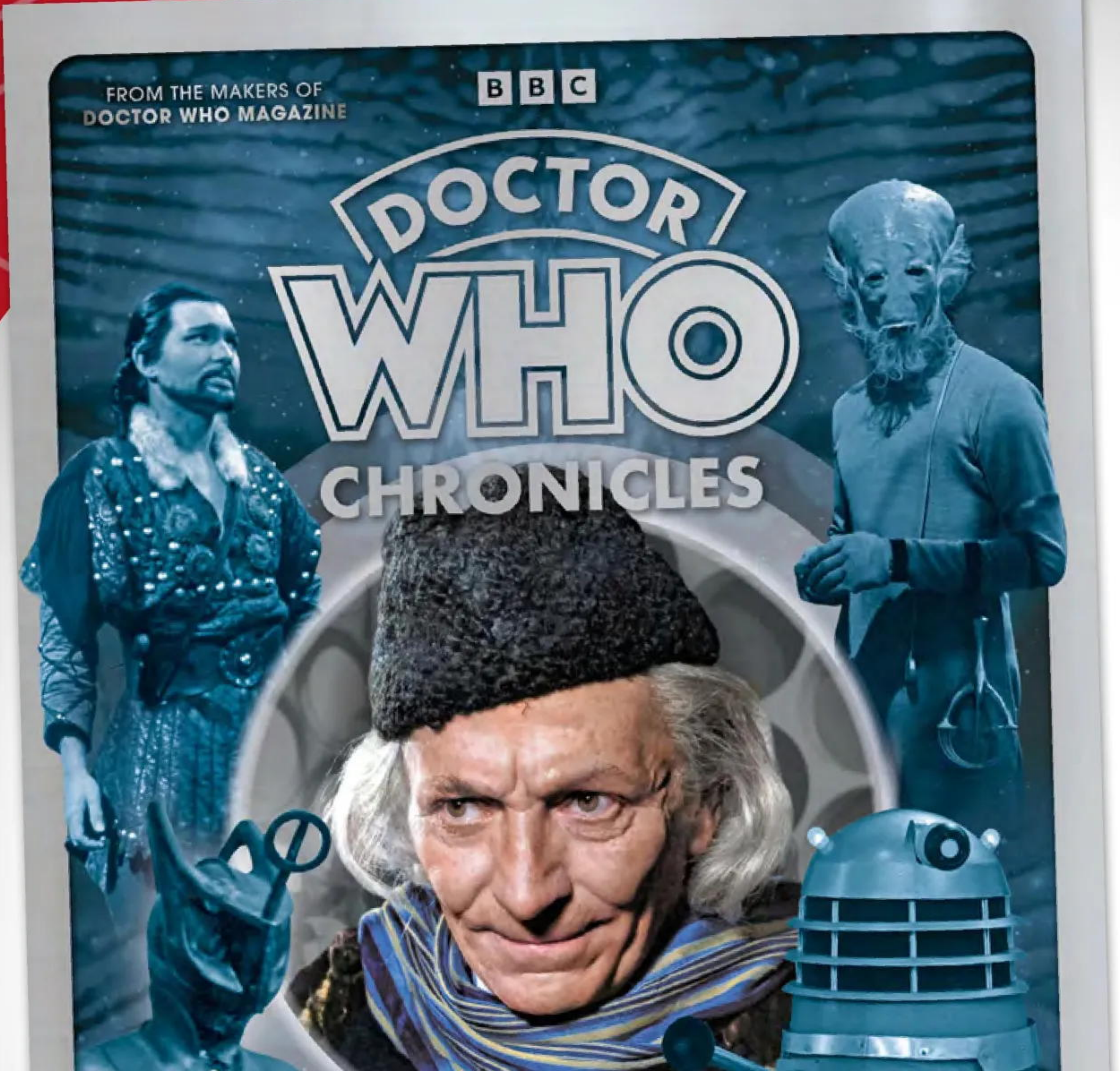
For fans of the TV episode, this novel remains well worth a read as it delivers heaps of extra story and character, improving the overall experience. It can also be recommended to anyone who wasn't so sold on the original, as the book feels essential in finally telling the full story its author wanted to tell. There's action aplenty, plus new cameos and several references to past *Doctor Who* legends that will delight superfans while also intriguing rather than confusing those not in the know. Therefore, despite some problems, the *Kerblam!* novelisation certainly delivers – toxic bubble wrap not included.

HANNAH WATKIN

Above: Yaz (Mandip Gill), Ryan (Tosin Cole), the Doctor (Jodie Whittaker) and Graham (Bradley Walsh) in *Kerblam!* (2018).

Right: One of Kerblam's robot Postmen.

Explore the landmark years of *Doctor Who*'s history...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SILVER NEMESIS
AUDIOBOOK

David Banks reads the 1989 book by Kevin Clarke – a novelisation of Clarke's TV story from the previous year, featuring the Seventh Doctor and Ace.

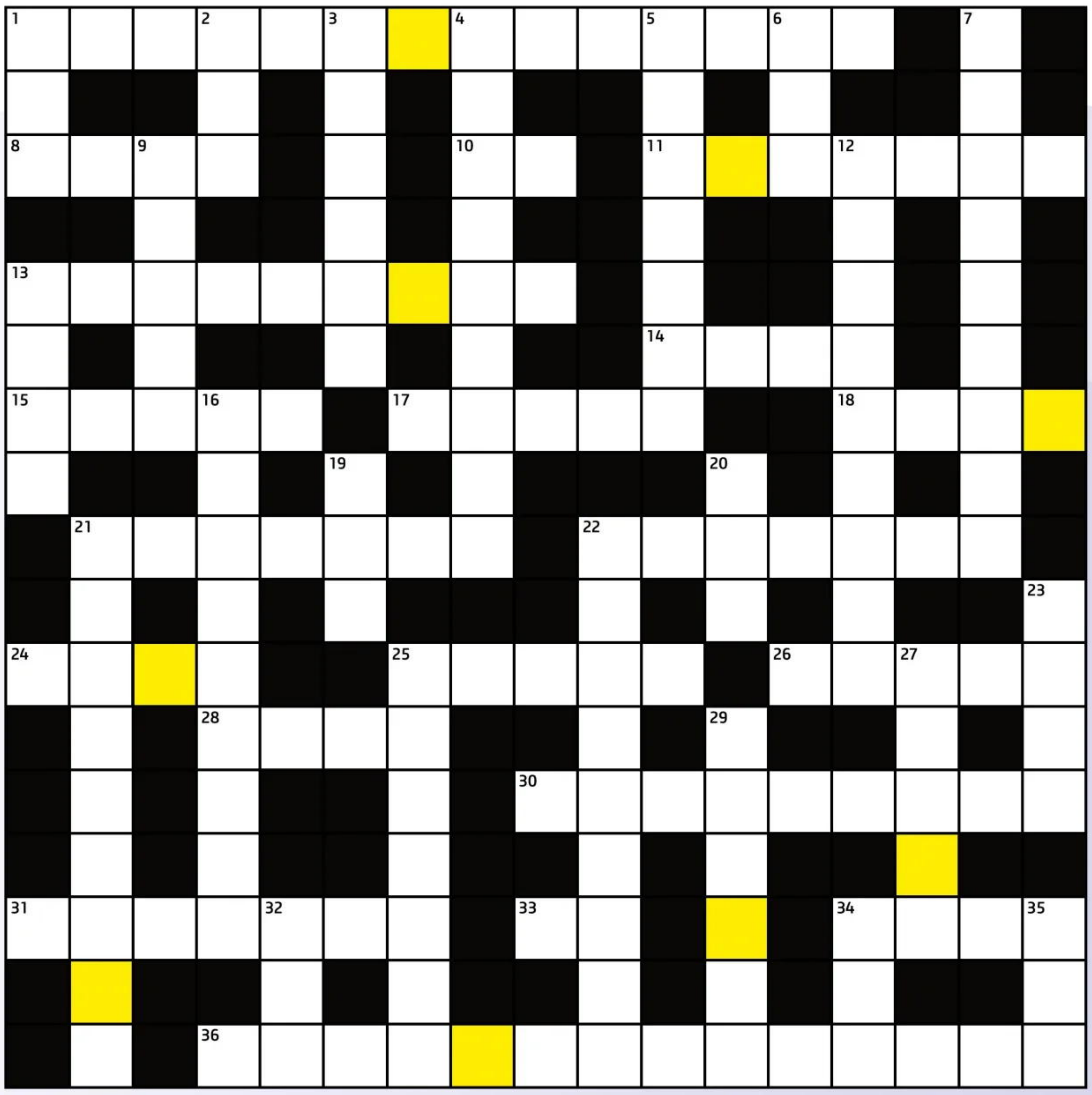
Launched into space 350 years ago, a meteor is returning to Earth – and inside it waits Nemesis, a silver statue made of the living metal validium, the most dangerous substance in the universe. Evil powers await the statue's return – De Flores and his neo-Nazi stormtroopers, Lady Peinforte (who saw Nemesis exiled in 1638 and has propelled herself forward in time), and the advance party of a Cyberman invasion force. And in the garden of a Windsor pub, the Doctor and Ace are enjoying the timeless sounds of a jazz quartet...

Silver Nemesis is available now on CD (RRP £20) and as a digital download. We have **FIVE** CD copies to give away to lucky readers who can rearrange the letters in the yellow squares of the crossword to form the name of a city visited by the First and Thirteenth Doctors.

BBC
DOCTOR WHO
SILVER NEMESIS
KEVIN CLARKE
READ BY DAVID BANKS

Do you know your Atrios from your Atropos?

DWM CROSSWORD



ACROSS

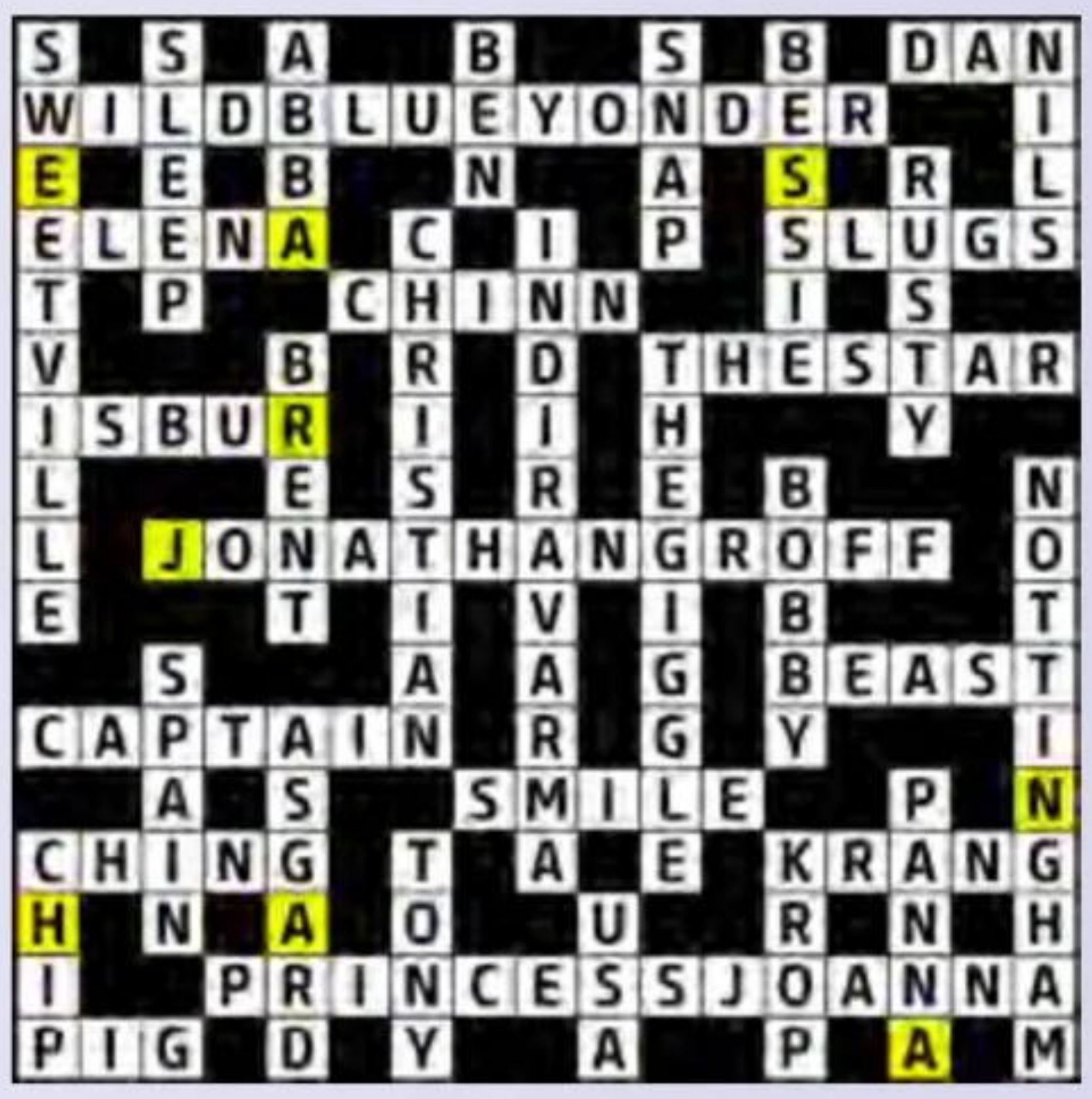
1 Actor returning to *Doctor Who* next year (6,8)
8 The Sisterhood of Karn were guardians of the Elixir of ___ (4)
10 Dan Lewis arranged a date with her (2)
11 One of the monks at Det-Sen (7)
13 (and 25 Across) Story featuring three Doctors (5,4,1,4)
14 Name adopted by the novelist Nigel Castle for his life on New Earth (4)
15 One of Giles Kent's agents who mistook the Doctor for Salamander (5)
17 (and 5 Down) Name adopted by the Doctor's granddaughter (5,7)
18 Deity worshipped by the people of Atlantis (4)
21 A Thal, brother of 25 Down (7)
22 Royal beast of Peladon (7)
24 Daughter of Robert Ashe (4)
25 See 13 Across
26 Tythonian ambassador (5)
28 Grandson of Grace O'Brien (4)
30 Power source of *Starship UK* (4,5)
31 Bernard ___ – played Bragen and Marcus Scarman (7)
33 She married Professor Clifford Jones (2)
34 Twin planet of Atrios (4)
36 Devices used by Swarm and Azure to imprison their hostages (9,5)

DOWN

1 Partner of Inston-Vee Vinder (3)
2 Simon ___ – writer of *Amy's Choice* (3)
3 *New Adventures* novel – the second in the *Timewyrm* series (6)
4 Chessene and Shockeye (9)
5 See 17 Across
6 "Demons ___ when a good man goes to war" (3)
7 (and 22 Down) Played Reg Arwell (9,9)
9 (and 13 Down) One of Robin Hood's Merry Men (5,4)
12 Rank of Linx, Styre and Stor (9)
13 See 9 Down
16 Cast as Morris in next year's series (5,4)
19 Production code of *The Green Death* (1,1,1)
20 *The ___ of Steel* (3)
21 Device used to control Earth's weather (9)
22 See 7 Down
23 ___ Nine: emergency alert indicating the presence of the Doctor (4)
25 A Thal, brother of 21 Across (7)
27 Alan ___ – one of Robin Hood's Merry Men (1-4)
29 The head of Operation Golden Age (6)
32 Daughter of Mrs Gillyflower (3)
34 Where Dodo thought the TARDIS had arrived in *The Ark* (3)
35 Organisation headed by Miss Winters (1,1,1)

ANSWERS NEXT ISSUE

▼ LAST ISSUE'S SOLUTION



LAST ISSUE'S PRIZE WORD: SARAH JANE

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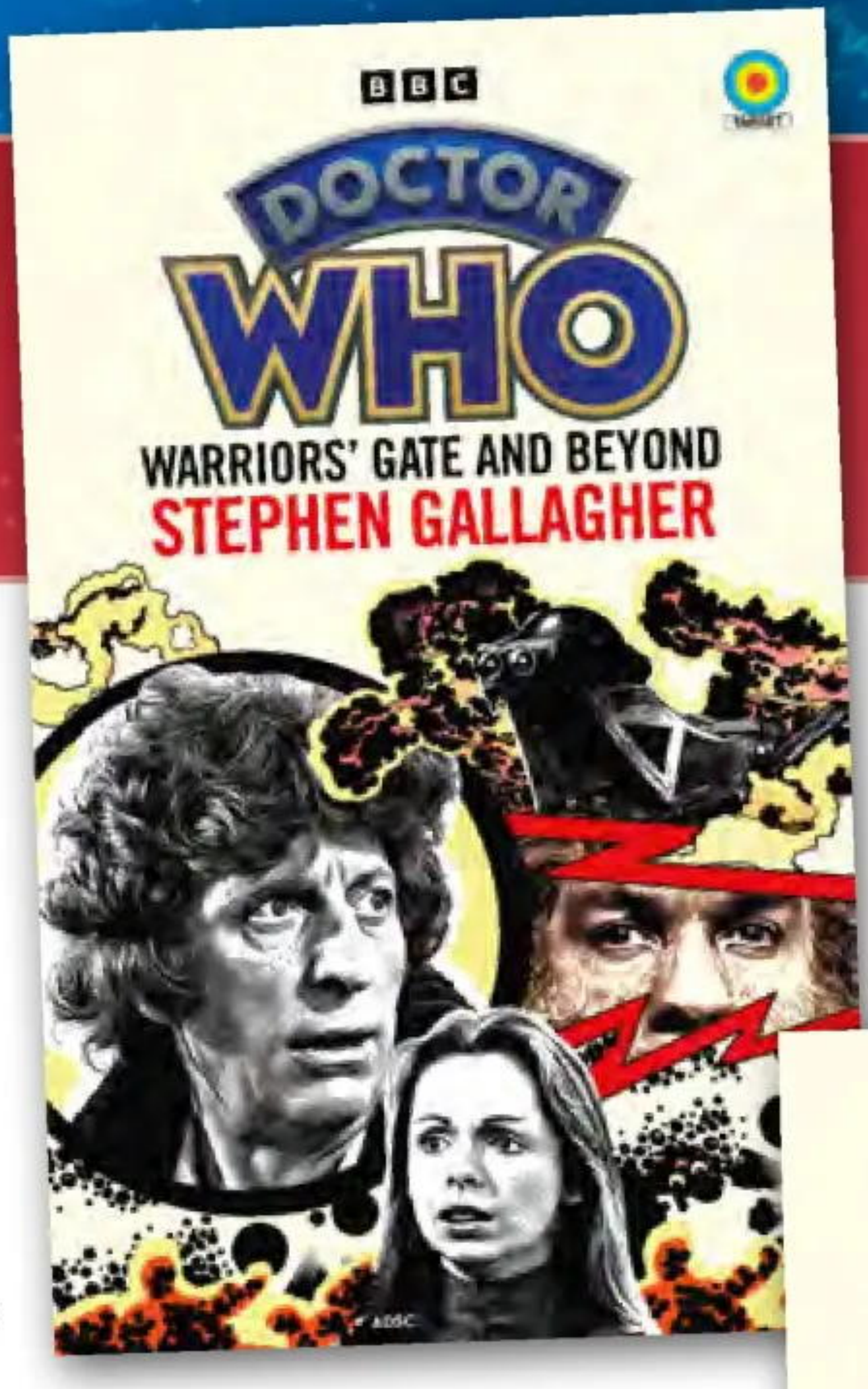
NOVELISATIONS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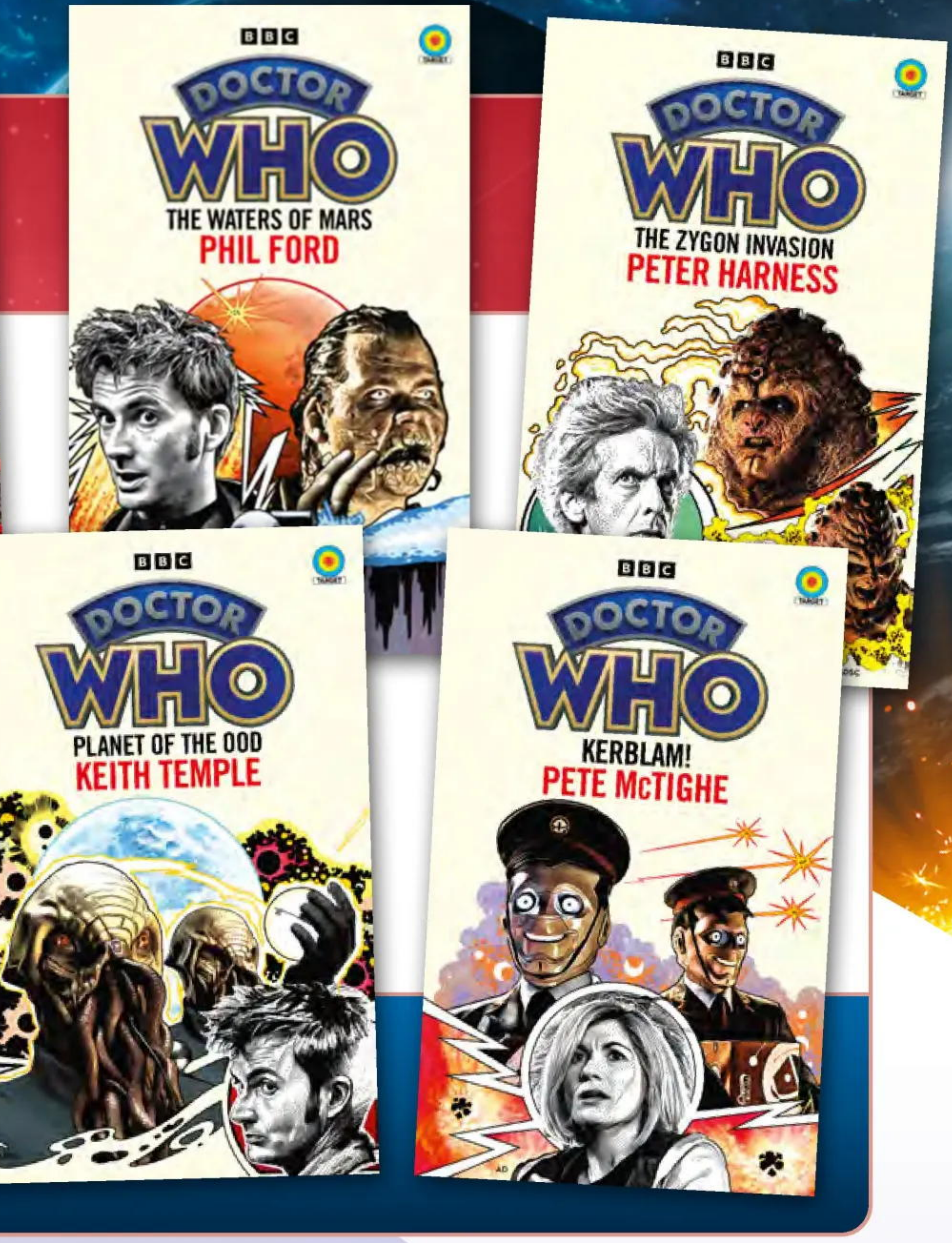
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KERBLAM!
PETE McTIGHE

BBC Books has published five additions to its Target range of *Doctor Who* novelisations.

The new titles are *Warriors' Gate and Beyond* by Stephen Gallagher, *Planet of the Ood* by Keith Temple, *The Waters of Mars* by Phil Ford, *The Zygon Invasion* by Peter Harness and *Kerblam!* by Pete McTighe.

The novelisations are available now in paperback, RRP £9.99 each. Thanks to BBC Books, we've got **FIVE** sets of all five titles to give away. Fancy trying to win one? Answer the following question correctly to be in with a chance:

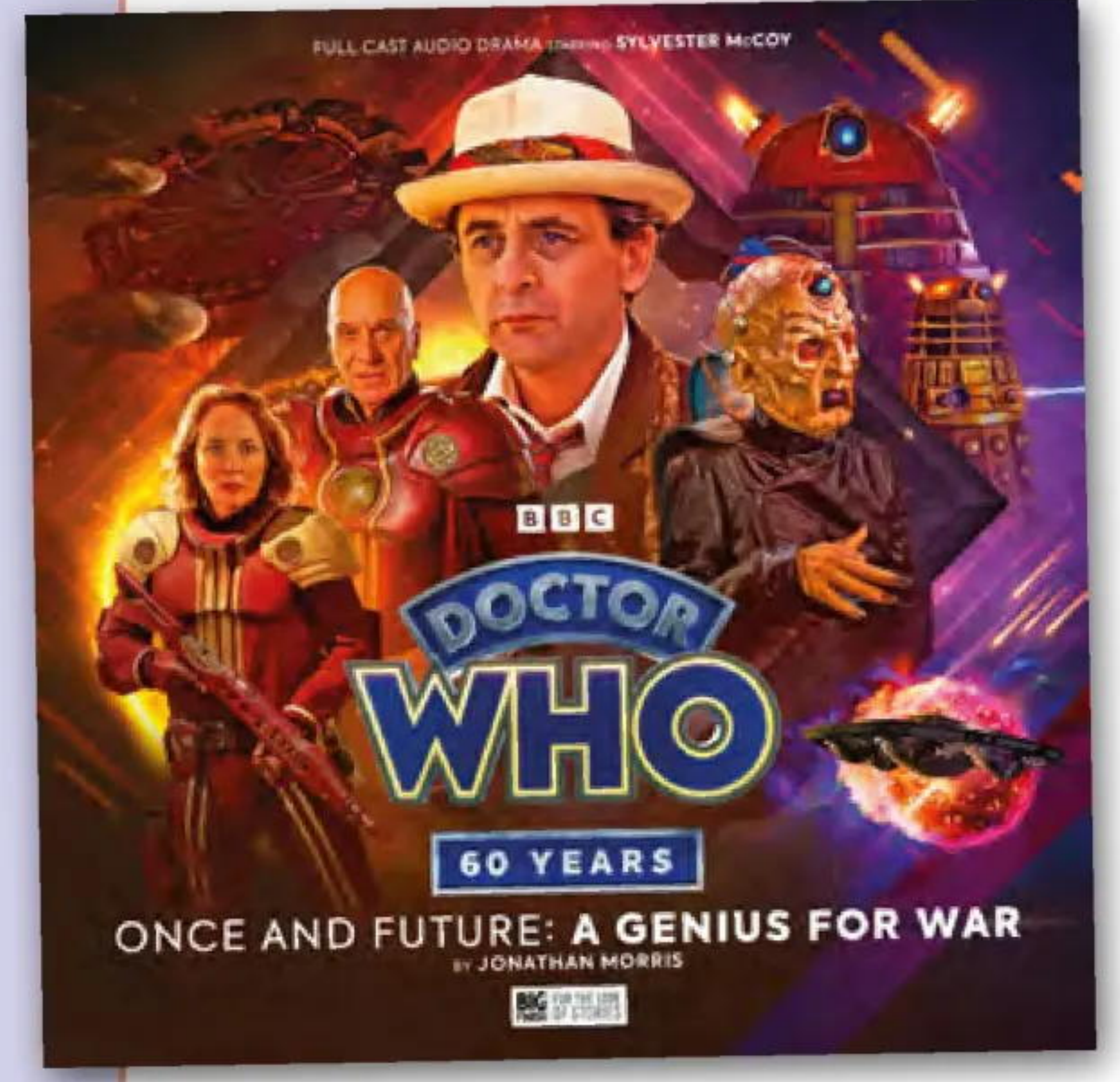
What did the Doctor proclaim himself to be in the TV version of *The Waters of Mars* (2009)?

A) The Time Lord Notorious
B) The Time Lord Victorious
C) The Time Lord Stentorious

A GENIUS FOR WAR
AUDIO DRAMA

The latest release in *Once and Future*, a series of full-cast audio dramas celebrating 60 years of *Doctor Who*, stars Sylvester McCoy as the Doctor and Terry Molloy as Davros.

In the midst of the Time War, the Time Lords have received a communication from Falkus, the prison moon of Skaro. Its sole inmate, Davros, wants to make them an offer. He will help them win the Time War... but only if the Doctor comes to his rescue.


FULL CAST AUDIO DRAMA STARRING SYLVESTER McCOY
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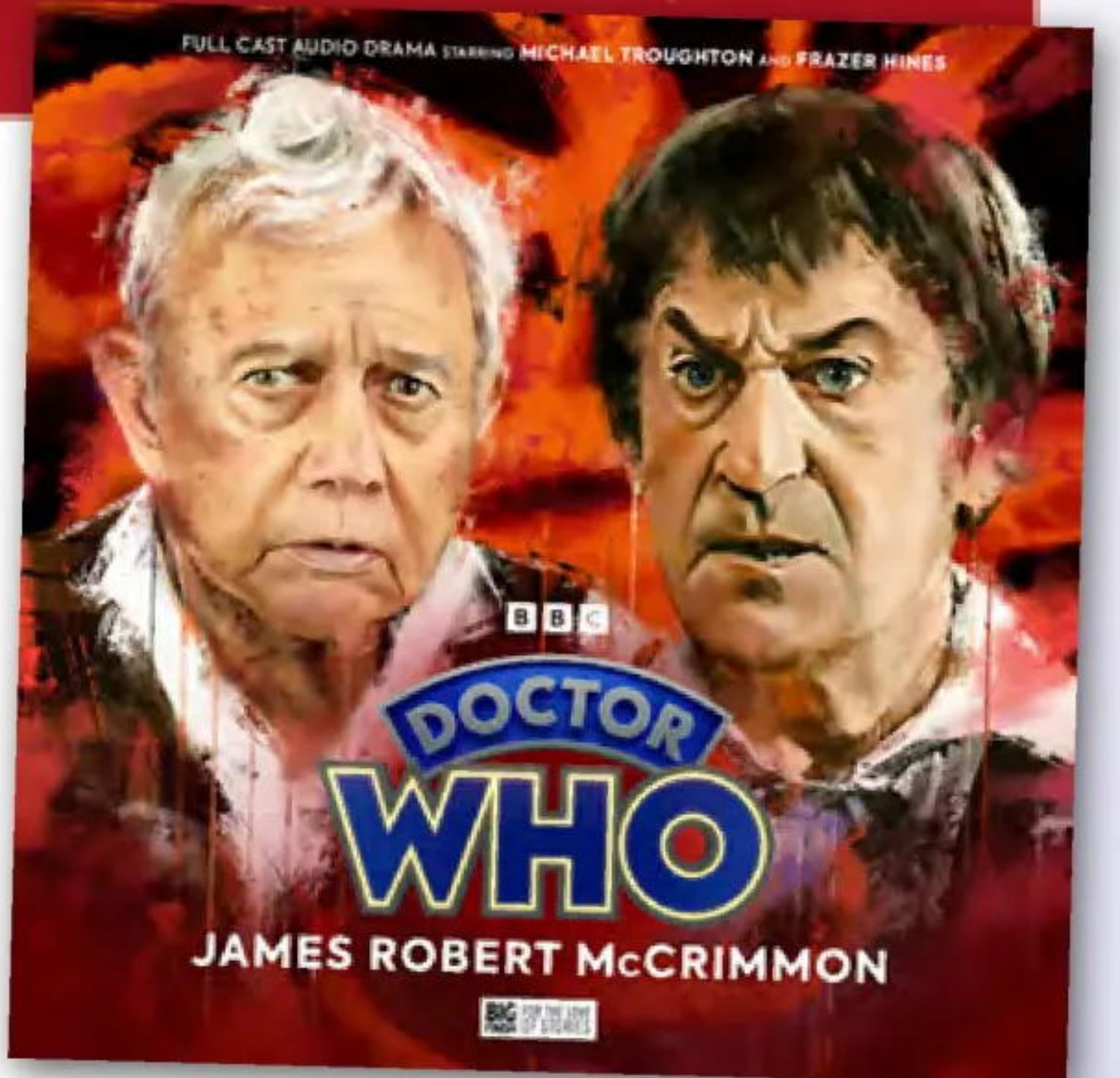
DOCTOR WHO
60 YEARS
ONCE AND FUTURE: A GENIUS FOR WAR
BY JONATHAN MORRIS

Once and Future: A Genius for War is available from *bigfinish.com* priced £10.99 (CD and digital) and £8.99 (digital only). Readers who correctly answer the question below will have a chance of winning one of **FIVE** CD copies.

What memorable phrase did the Doctor use while mocking Davros in 1988's *Remembrance of the Daleks*?

A) "Unlimited rice pudding!"
B) "Infinite crème brûlée!" **C)** "Boundless sherry trifle!"

JAMES ROBERT McCRIMMON
AUDIO DRAMA


FULL CAST AUDIO DRAMA STARRING MICHAEL TROUGHTON AND FRAZER HINES
BBC
DOCTOR WHO
JAMES ROBERT McCRIMMON

Michael Troughton and Frazer Hines star as the Doctor and Jamie in the latest instalment of *The Second Doctor Adventures*.

From the streets of 18th-century Edinburgh to the deserted corridors of a medical facility in the far future, and a human colony where darkness reigns, Jamie must confront the greatest trauma of all – his own memories.

The box set contains three stories: *Jamie* by Mark Wright, *The Green Man* by Paul F Verhoeven and *The Shroud* by Bob Ayres.

The Second Doctor Adventures: James Robert McCrimmon is available from *bigfinish.com* priced £19.99 (CD and digital) and £16.99 (digital only). If you'd like to be one of **FIVE** readers who'll be getting a CD copy, provide us with the correct answer to the following question:

The Doctor and Jamie first met in the aftermath of which famous battle?

A) Bannockburn **B)** Culloden **B)** Marston Moor

TERMS AND CONDITIONS The competitions open on Thursday 20 July and close at 23.59 on Wednesday 23 August. One entry per person. The competitions are not open to employees of **DOCTOR WHO MAGAZINE** or anyone else connected with **DWM**, the printers or their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. **DWM** will not enter into any correspondence. Winners' names will be available on request. Entrants under 16 years of age must have parental permission to enter. To read the BBC's code of conduct for competitions and voting visit *https://www.bbc.com/editorialguidelines/guidance/code-of-conduct*. Prizes will be sent to winners as soon as possible.

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Those upstart Krotons become startup Krotons when they go into business... on Earth!

When Jackie Tyler sees a lifestyle guru on TV extolling the benefits of a luxury health spa's 'krotonic crystals', she immediately suspects aliens... and teams up with Mrs Song from Number 23 to investigate.

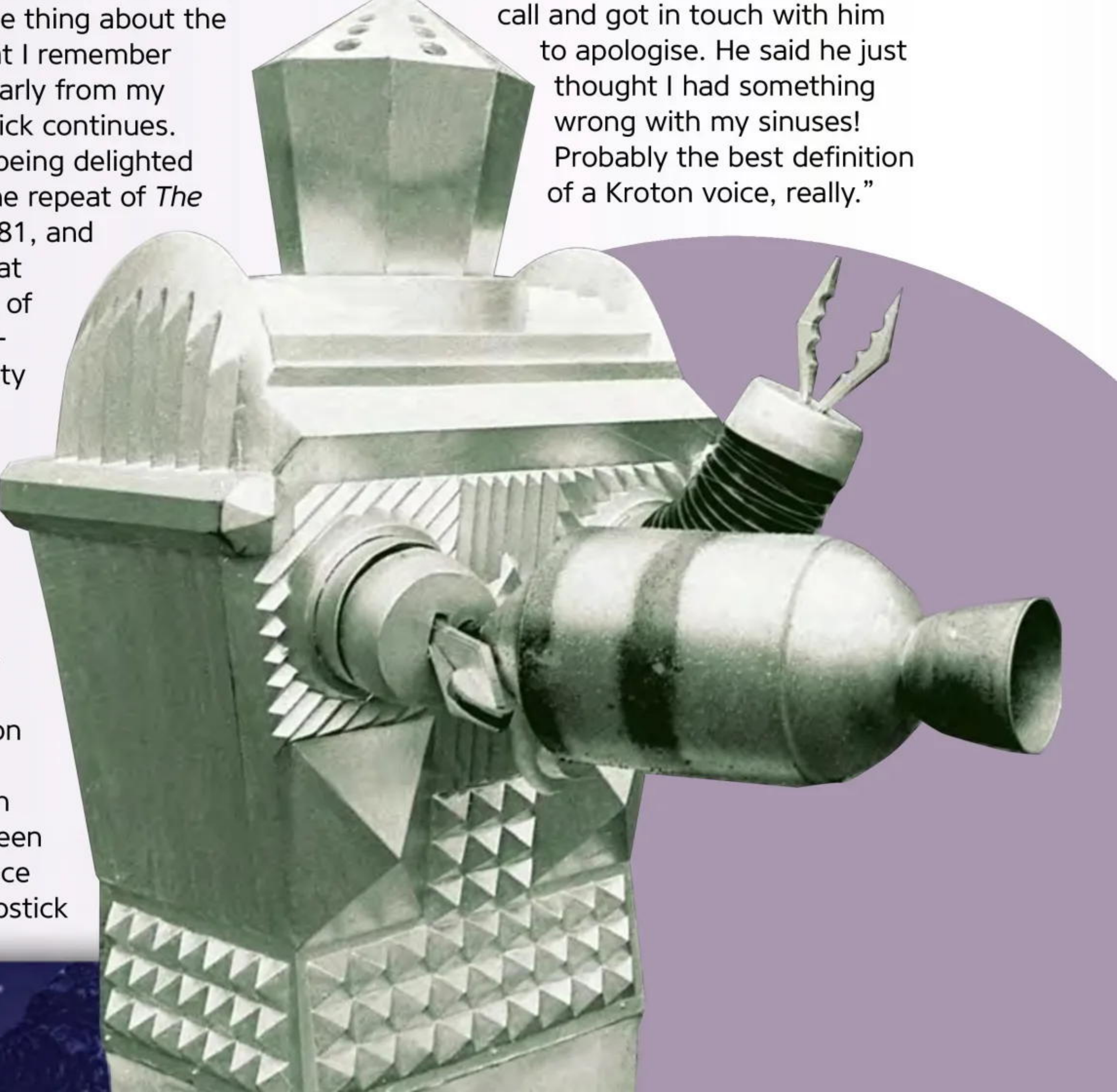
The twelfth and final series of *The Diary of River Song* delivers a combo we never knew we needed: River, Jackie and Krotons.

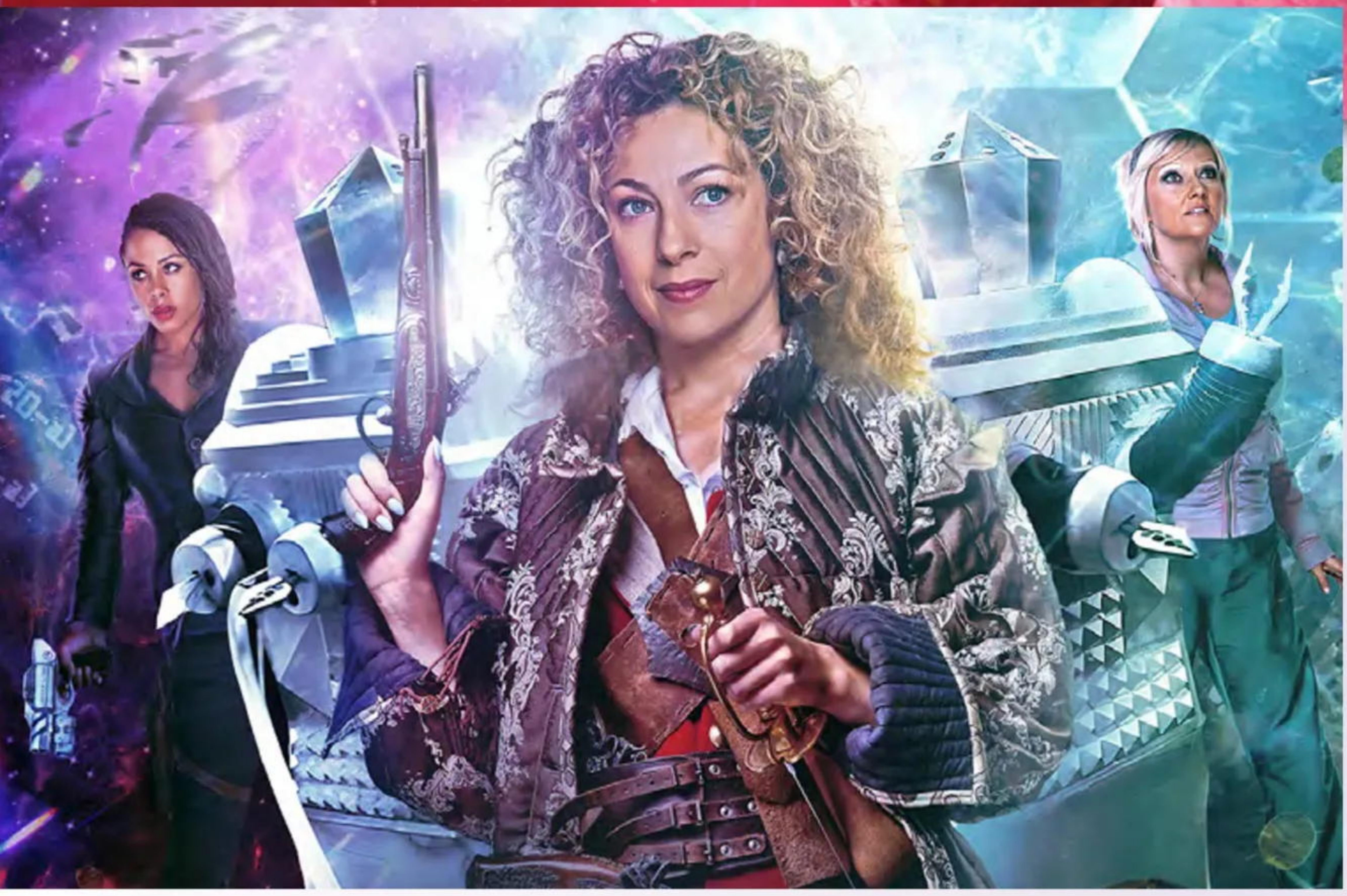
"It's always a very smart and powerful thing to do if you can delicately balance horror and humour," says Nicholas Briggs, who voices the eponymous monsters in *Harvest of the Krotons*. "Triviality and terror make very good bedfellows in a story if skilfully deployed, and that works really well here.

"For me, the thing about the Krotons is that I remember them very clearly from my childhood," Nick continues. "I remember being delighted when I saw the repeat of *The Krotons* in 1981, and discovered that my memories of it [from 1968-69] were pretty accurate. My favourite recollection had been the scene in which the Doctor stalls for time and puts his headphones on front-to-back rather than on his ears. I'd been doing that since 1969 as a slapstick 'joke', which still nobody gets! So I have a very firm idea of the Krotons in my head."

This is the second time Nick has played the creatures, following the 2008 audio *Return of the Krotons*. "I love doing them," he says. "I enjoy that slightly dismissive tone in their voices; the feeling that any moment they're about to proclaim, 'You're all scum and I don't care!'"

Nick recorded his lines remotely, and forgot to switch off the vocal effect he'd been using afterwards. "I then did a very serious meeting on Zoom, sounding like a Kroton," he reveals, "and the prospective director I was talking to was far too polite to mention it. I realised about ten minutes after the call and got in touch with him to apologise. He said he just thought I had something wrong with my sinuses! Probably the best definition of a Kroton voice, really."





Elsewhere in *The Orphan Quartet*, River heads to the Cornish coast. “I liked the idea of having quite a claustrophobic atmosphere, something which kept closing in,” says Lou Morgan, writer of *The Excise Men*. “And before James [Goss, the producer] and I started talking over ideas for the episode, I’d been reading quite a lot about shipwrecks, so that was definitely in the back of my mind.

“But James also knew that I love Daphne du Maurier’s books, so when we did actually come to talk about the setting, it made a lot of sense to run with that and drop River into somewhere a little like du Maurier’s *Jamaica Inn* – a smugglers’ pub with a lot of dark corners and hidden passages, and a very small, tight-knit community that mistrusts strangers and has its own potentially dangerous secrets. For River to land right in the middle of that and navigate it on her own terms – particularly with the threat of monsters right outside the door – felt like it could be a lot of fun.”

> “It’s always a very smart and powerful thing to do if you can delicately balance horror and humour.”
>
> **Nicholas Briggs**

There’s also *Dead Man Talking*, a “story about motherhood” from Tim Foley. “It’s a spooky chamber piece,” Tim explains, “and there’s a vicious little twist that Goss and I have been chuckling about ever since I first pitched this story. He also wanted me to lean into my theatre roots, so the scenes are long but tense, as though they’re meant to play out on an Edwardian stage.”

The grand finale is *The Wife of River Song*. Fittingly, it contains echoes of *Silence in the Library*, the 2008 TV episode which first introduced River as a mysterious figure from the Doctor’s future. “I wanted to do a similar thing for River,” says its writer, Lizzie Hopley. “I wanted her to have an experience where she was confronted by this person who knew her so well and had all these memories.”

The result is Jane, River’s wife. As in *Silence in the Library*, the connection between the characters needed to be immediately believable. “I wanted to create this very loving, fun, plausible partner,” Lizzie says, “so you think, ‘Yeah, River could have chosen this woman.’

“Strangely enough, she ended up quite stable,” she continues. “River has had so many mad partners – we know that from [the 2015 TV episode] *The Husbands of River Song*! I wanted to have someone who was like the girl next door. River’s the one that goes off on crazy adventures, she’s the one who brings the excitement to the relationship. Jane is the one who seems to have stabilised her.”

The only thing left to figure out was the timeline. “Timey-wimey stuff isn’t my strong point,” Lizzie admits, laughing. “It messes with my brain! But I really love that formula, and I thought, ‘It’s so hard, but I’m going to set myself the challenge of doing it…’” **DAN TOSTEVIN**

THE DIARY OF RIVER SONG

The Orphan Quartet

starring **Alex Kingston**
as River Song

The Excise Men

by **Lou Morgan**

Has the Earth failed to notice it’s been invaded? Professor River Song must work out what’s going on…

Harvest of the Krotons

by **James Goss**

guest-starring **Camille Coduri** as **Jackie Tyler**

Why are the Krotons running a health spa? Jackie Tyler and River investigate.

Dead Man Talking

by **Tim Foley**

Amid the wreckage of planet Earth, an old lady treasures a terrible relic. River has come to take it away.

The Wife of River Song

by **Lizzie Hopley**

River is seeking the Hive. Her sister is trapped in its ruins. River is on honeymoon. Three realities meet…

Opposite page: One of the titular monsters from *The Krotons* (1968-69).

Above: Sean Longmore’s cover art for *The Orphan Quartet*.

Left: Stars Camille Coduri and Alex Kingston in the studio.

Alpha Centauri

Everyone's favourite cyclopic hexapod sees eye to eye with an old friend in the latest *Ninth Doctor Adventures* release...

Who are they? The Centaurian Ambassador for the Galactic Federation, an astute diplomat from an amiable and peace-loving species. They abhor violence and are much agitated by barbarism and superstition, but have a keen interest in the well-being of planet Peladon and a great fondness for its people. They're much disposed to giggling, know how to bathe in style, and find dolumberry juice very refreshing.

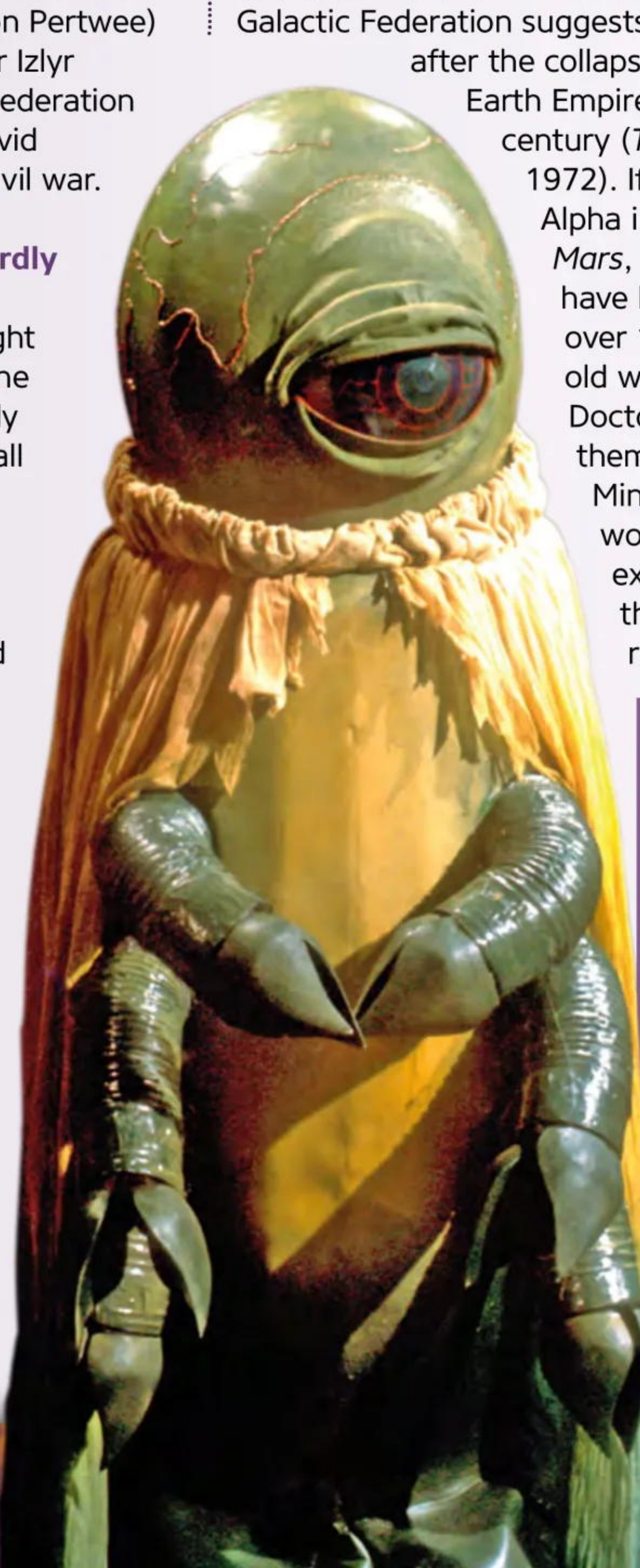
First appearance: Portrayed on screen by Stuart Fell (movement) and Ysanne Churchman (voice) in *The Curse of Peladon* (1972), Alpha Centauri was a member of the Federation's Preliminary Assessment Commission, assigned to evaluate Peladon's suitability for admission to the interplanetary union. They were determined that the Federation shouldn't become involved in Peladon's internal politics, but were persuaded by the Doctor (Jon Pertwee) and the Martian Ambassador Izlyr (Alan Bennion) to urge the Federation to support King Peladon (David Troughton) in the event of civil war.

Aren't they a bit of a cowardly cutlet? True, their natural passivity does encourage flight over fight, making them prone to mild hysteria, but that only makes their acts of bravery all the more remarkable. They defied the New Martian Republic by concealing the Princess Lixgar, true heir to the throne of New Mars, and physically shielding her from an attempt to execute her (*The Companion Chronicles: The Prisoner of Peladon*, 2009). Many years later, they came to the rescue of River Song (Alex Kingston) when she was threatened by an agent of the Karg Mafia (*Peladon: The Poison of Peladon*, 2022). They also confronted the Arcturan criminal mastermind Arktos (Nicholas Briggs), knocking him out and binding him so he could be returned to Arcturus to face justice (*The Bride of Peladon*, 2008).

> Their natural passivity does encourage flight over fight, making them prone to mild hysteria.

Was that Alpha we saw at the end of *Empress of Mars* (2017)? Maybe, maybe not. A Centaurian certainly offered to send a fleet of ships to aid the Ice Warriors, but this was in 1881. If they're the same Centaurian who later became the Federation Ambassador to Peladon, they must have had exceptional longevity.

How do you work that out? The centuries in which the events on Peladon take place aren't specified on screen or audio, but Earth's membership of the Galactic Federation suggests a time after the collapse of the Earth Empire in the 30th century (*The Mutants*, 1972). If that *is* Alpha in *Empress of Mars*, they would have been well over 1,000 years old when the Doctor first met them on Peladon. Mind you, it would certainly explain why they were ready to hang up their metaphorical hat when Peladon began its transition into a post-mining world (*Peladon: The Death of Peladon*, 2022).



Above left: Ysanne Churchman, the original voice of Alpha Centauri.

Above right: Jane Goddard, the current voice of the character.

Left: Alpha Centauri in *The Curse of Peladon*. The costume was worn by Stuart Fell.

Isn't Jane Goddard playing Alpha now on audio? That's right. She's had numerous parts in Big Finish *Doctor Who* audios over the years, including *Bang-Bang-a-Boom!* (2002), *Jubilee* (2003) and *Last of the Colophon* (2014). She was also Dr Savage in the *Real Time* (2002) webcast story. Her television appearances include episodes of *Within These Walls* (1975), *2point4 Children* (1991), *The Bill* (1995) and *EastEnders* (2005).

How does she feel about playing them? "I've always thought Alpha Centauri was such an absolutely adorable character and really captured people's imaginations," says Jane. "Alpha is such an extraordinarily interesting little beast, who didn't appear that much in the classic series but is very much better known than you would expect, thanks to Ysanne Churchman's wonderful voice – which I'm doing my best to imitate."

The Doctor says "A touch of grey around the tentacles, perhaps, but still the same old Alpha." (*The Monster of Peladon*, 1974)

Alpha says "I have a secondary oesophagus that I can shut down at will. I recommend it – especially to a monarch." (*The Poison of Peladon*)

CHRIS BENTLEY

THE NINTH DOCTOR ADVENTURES

Travel in Hope

starring **Christopher Eccleston** as the Doctor

Below There

by **Lauren Mooney** and **Stewart Pringle**
guest-starring **Kelly Adams** as Vyx Leeson
A teleport station worker gets a call from the Doctor. Her nightmares are about to become reality...

The Butler Did It

by **James Moran**
At a spaceship repair port, the Doctor discovers that an old friend has been poisoned.

Run

by **Robert Valentine**
guest-starring **Jane Asher** as Bellatrix Vega and **Nicholas Briggs** as Zzargol
The Doctor convinces Alpha Centauri to run against a dangerous demagogue for the presidency of the Galactic Federation.

Jane Asher

Reunited with Alpha on Peladon, the Ninth Doctor encounters a power-mad politician played by an acting legend.

Hello, Jane. In the *Doctor Who* audio *Run*, you play Bellatrix Vega, a corrupt populist who wants to take over the Galactic Federation. How was it, playing someone so ruthlessly ambitious?
I've played quite a few unpleasant characters in my time and always find it extremely enjoyable. They seem to come rather worryingly easily to me... whether it's a chilling right-wing killer, a character I played in a Stephen Poliakoff play many years ago [*Strawberry Fields*], or a ruthless and evil megalomaniac like Bellatrix. It's clearly all in me somewhere, and probably a good thing I've found harmless ways to express it...

Did you enjoy working with Christopher Eccleston?
Very much. Actors are on the whole a very jolly, friendly and understanding tribe. I've always thought it's because we share the terrors of exposing ourselves to scrutiny every time we take on a new role, and the misery of being out of work. I've admired Christopher ever since seeing *Shallow Grave* all those years ago, and was so pleased to find he was as charming and down to earth as you could wish.

You had a role in the 1955 film *The Quatermass Xperiment*...
I was eight years old when I played the poor little girl who meets the infected astronaut in that film. I can remember watching Richard Wordsworth having a rubber tube blown up and being inserted in his torn sleeve to create a creepy-looking, slimy piece of flesh which had fused with a cactus earlier in the story. Richard was a lovely, jolly man and we had fun making that scene.

What was it like working with Vincent Price on *The Masque of the Red Death* (1964)?
Wonderful! One of the kindest, funniest and most erudite of men – and, of course, a food lover and brilliant cook. Sometimes, the most sinister and scary of productions can produce the happiest and silliest behaviour. I loved every minute of working on it. A brilliant film and a joy to work with the great 'Vinnie'. I adored him.

BBC
THE STONE TAPE
A CLASSIC BBC ORIGINAL GHOST STORY

Many readers will have seen you in *The Stone Tape*, Nigel Kneale's wonderfully atmospheric play from 1972. Are you surprised that it's remembered so fondly?
I don't think any of us working on that play would have predicted how successful it would be and what a wonderful future life it would have in terms of reissues and appreciation. The technology may have been very basic, but Nigel's fabulous story – what a brilliant man he was! – and Peter Sasdy's direction made it very intriguing. For its day it was very scary.

You portrayed Andrea Yates in *The Sarah Jane Adventures* story *Whatever Happened to Sarah Jane?* (2007). Tell us about that – and working with the late Elisabeth Sladen.
She was such a clever actress and wonderful person – we bonded immediately. I loved it. I sympathised very much with poor Andrea; you can't really blame her for having accepted the deal with the Trickster to stay alive instead of falling to her death at the age of 13. I'd love to think I'd be as brave as she was in the final scene – accepting that she will have to die, after all, to save the world...

DAVID RICHARDSON

Top: Sarah Jane (Elisabeth Sladen), Maria (Yasmin Page), Alan (Joseph Millson) and Andrea (Jane Asher) in the *Sarah Jane Adventures* story *Whatever Happened to Sarah Jane?* (2007).

Above left: Vincent Price as Prince Prospero with Jane Asher as Francesca in *The Masque of the Red Death* (1964).

Above right: The DVD release of 1972's *The Stone Tape*.

Far left: Richard Wordsworth as the tragic Victor Carroon, with Jane Asher as the girl he encounters in *The Quatermass Xperiment* (1955).

Left: Jane Asher today.

Jackie Tyler Moments

The queen of the Powell Estate doesn't just meet Krotons this month – she teams up with the Sixth Doctor too. Author **LISA McMULLIN** lists Rose's mum's finest hours.

"Stitch this!"

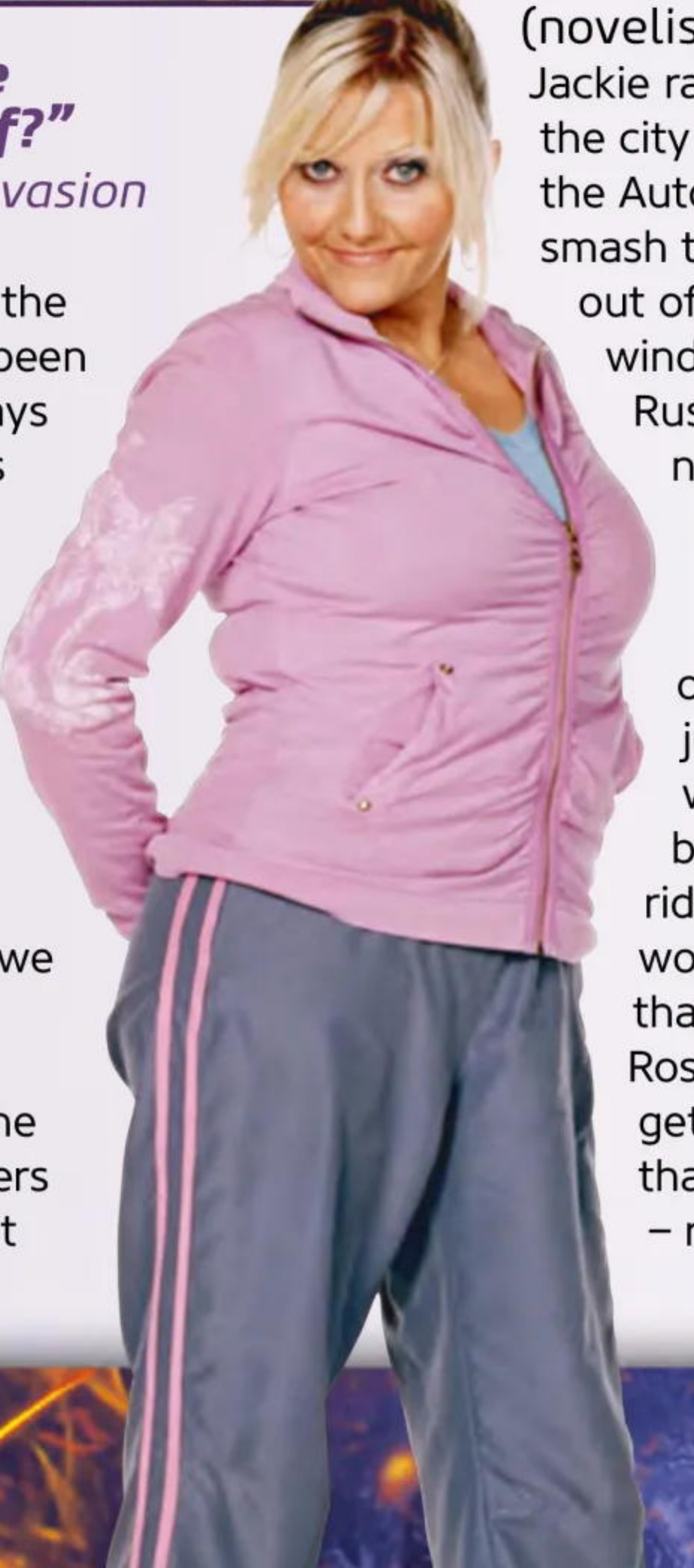
Aliens of London (2005)

The run-up to this moment is a tour de force. Rose has just rocked up after inadvertently disappearing with the Doctor for a year, so Camille Coduri channels every parent's worry and fury and dials it up to a zillion. The Doctor and Rose are every bit the cowering, errant teenagers as Jackie lets rip. But it's fierce, protective love that powers the punch she throws at the Doctor as the full-stop to this scene. And it's most definitely her side we're on, not the Doctor's.

"Anything else he's got two of?"

The Christmas Invasion (2005)

Jackie Tyler asking the question we've all been thinking. Coduri plays it just right. There's a mischievous quality about the way she asks, which lands *just* the right side of naughty. A post-regeneration episode is always nerve-wracking as we deal with a newbie in the title role, so it's essential that the continuing characters are going through it with us.

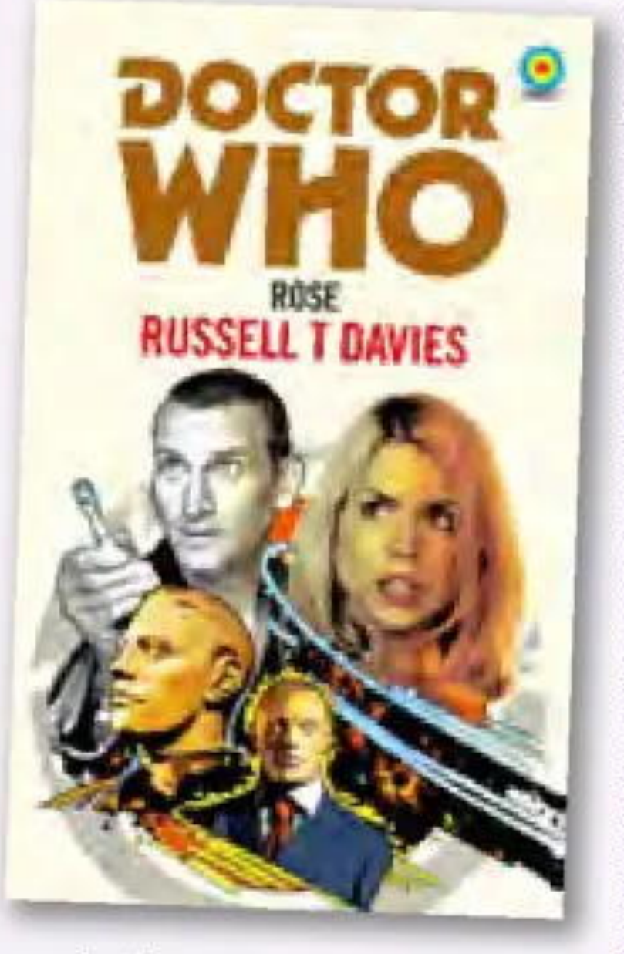


"I said there were ghosts but that's not fair. Why him?"

Army of Ghosts/Doomsday (2006)

My favourite Jackie Tyler scene of all time. Jackie comes face to face with Pete from the parallel universe. Confronted with the husband who died 20 years ago, at the same time she has to process the idea of infinite parallel worlds and consider the minuteness of her own existence. It's heartbreak and hope, laughter and tears and resilience. It sums up everything about the character – and the show, actually. The sense of grief and loss is palpable, but then there's the hope – and the humour. When she hears that Parallel Pete is rich, you can practically see the £ signs flash up in Jackie's eyes. But you know it's not the money she wants, it's the love. The acting is superlative – the overwhelming emotion as she struggles to process it all. It's award-worthy stuff.

"Her daughter was out there somewhere, and Jackie would find her, she'd save her, she'd bring her home."



Rose (novelisation, 2018)

Jackie races through the city centre as the Auton dummies smash their way out of shop windows. In Russell T Davies' novelisation, we get to peek inside Jackie's head as she tears through the streets. In a glorious stream of consciousness, her thoughts jump from wondering if the whole thing is a hallucination brought on by dodgy, ergot-riddled milk ("What IS ergot*?" wonders Jackie) to the realisation that the terror is real and that her Rose is in danger. And because we get to be inside her head, we see that she would – like her daughter – run forever, if she had to.

*It's a fungus, by the way.

DOCTOR WHO
SHORT TRIPS
CAMILLE CODURI
FLIGHT INTO HULL!
JOSEPH LIDSTER

"So, we're mates, yeah?"

Short Trips: Flight into Hull! (2018)

The beauty of the expanded universe means we get to peek at the possibilities implied but not explored on screen. In this characterful piece by the glorious Joseph Lidster, we get to go on an adventure with Jackie and the Metacrisis Doctor. Jackie has called this "half-hearted" Doctor out about his snobbishness towards her, and in a moment where (spoilers) they think they're about to die, he apologises to her and acknowledges her worth. It's wonderful.

"We're the Powell Estate and we're not gonna put up with anybody ruining our party!"

Rose Tyler: The Dimension Cannon – The Last Party on Earth (2019)

The end of the world in a parallel universe – of *course* Jackie Tyler is simultaneously quelling a riot and throwing a party. In this scene by the brilliant Matt Fitton, Jackie leads a horde of vigilante defenders to scare off looters who threaten her (parallel universe) community. Jackie may have travelled across space, time and dimensions, but she's never forgotten her roots. Once a Powell Estate girl, always a Powell Estate girl.

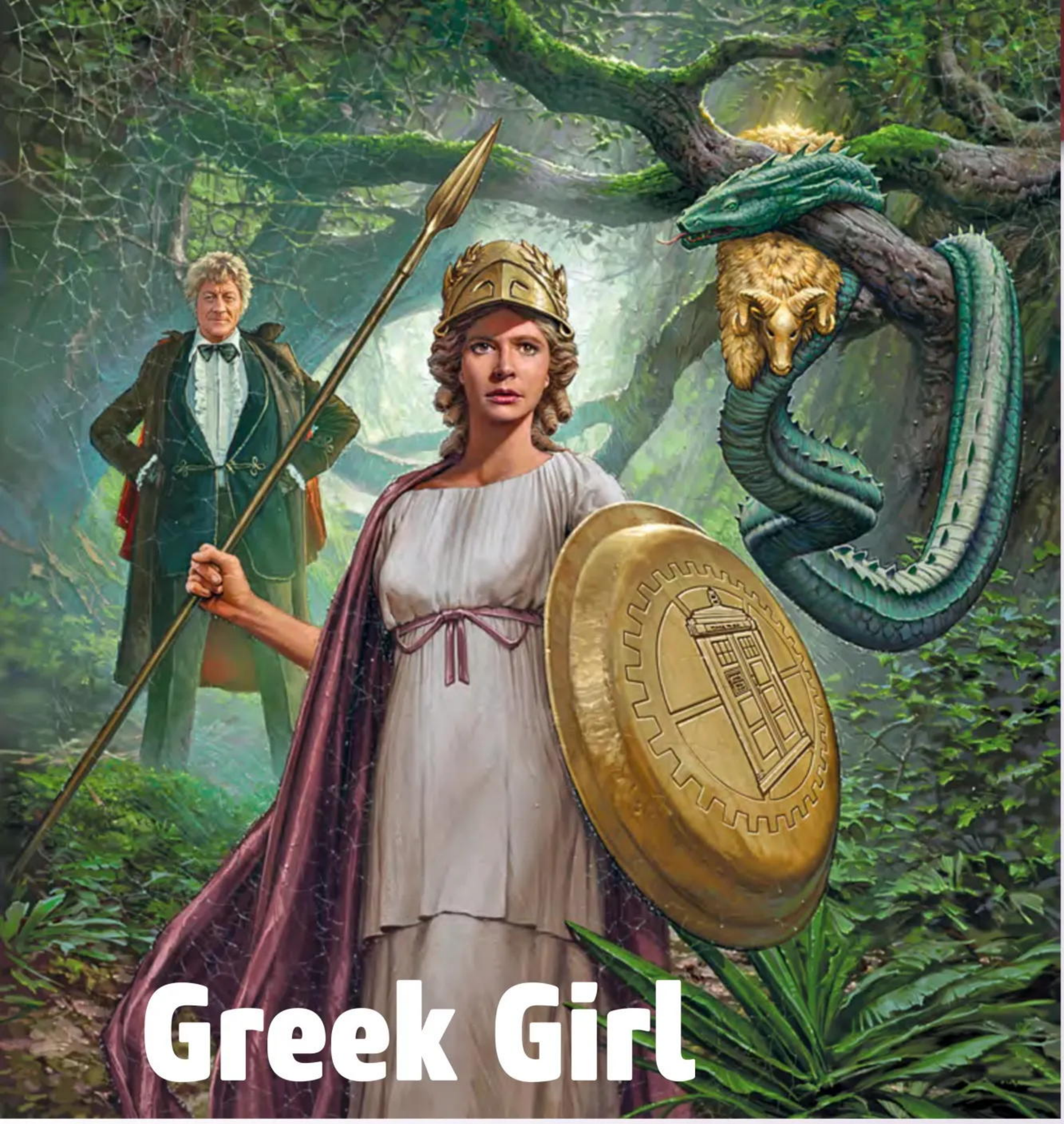
PIPER
CODURI
DINSDALE
BBC DOCTOR WHO
ROSE TYLER
DISC FOUR: THE LAST PARTY ON EARTH
BY MATT FITTON

ONCE AND FUTURE

Two's Company

starring **Colin Baker** as the Doctor
Camille Coduri as Jackie Tyler
Michelle Ryan
as Lady Christina de Souza
and **Christopher Naylor** as Harry Sullivan

The Doctor meets Jackie Tyler and Lady Christina de Souza in pursuit of a powerful item of jewellery.



Greek Girl

"I think *Doctor Who* is always best when it's bouncing off earlier stories," says writer Paul Magrs. "And not necessarily *Doctor Who* stories. It's about the way it speaks to other legends, other fairy tales."

That makes Paul a perfect fit for Puffin's range of *Doctor Who* crossover novels, which began last year by sending the TARDIS to Camelot and the Land of Oz. Paul then joined the series with a Robin Hood story, and returns in August with a *Doctor Who* take on Jason and the Argonauts.

"I've read various versions of the Greek myths over the years," he says, "like the one that Puffin publish, by Roger Lancelyn Green [1958's *Tales of the Greek Heroes*]. I was also obsessed with superhero comics, and it was the same kind of thing: larger-than-life characters having fantastic adventures with monsters. I grew up at the right time for things like the Ray Harryhausen films – the Argonauts movie from the 1960s was still going around on TV... It just made it all come to life for me. They weren't dusty old stories, they were never that; they were always very vibrant."

Choosing Jason and the Argonauts as his starting point meant Paul could draw upon Greek mythology as a whole. "The point about the Argonauts story is that Jason pulls together the great heroes from all the *other* stories – it's like *Avengers Assemble* in the Greek myths," he says. "And the presence of a particular villain has started to damage the myths, so I can swerve between different versions of them and turn them on their head. So it's everybody that we meet in the Argonauts story, with a few more chucked in!"

> "The point about the Argonauts story is that Jason pulls together the great heroes from all the other stories."
>
> **Paul Magrs**

JOSEPHINE AND THE ARGONAUTS

by **Paul Magrs**

Jo Grant and the Doctor enter the mythoscope, where they bargain with Zeus, battle dragons and journey into the underworld.

It was decided that the adventure would feature the Third Doctor and Jo Grant, so *Josephine and the Argonauts* was born. "I wanted to give Jo a chance to be a real heroine," says Paul. "It's not Jason or even the Doctor who gets chosen to lead the Argonauts, it's Jo. And it's great to give her centre stage in what is, I think, the story right before [1973's] *The Green Death*, where she leaves."

That allowed Paul to explore rarely seen sides of Jo's character. "She has female friends in the story – various goddesses and witches that she meets along the way," he explains. "She gets to undertake some of the great trials that the characters have in these kinds of adventures, whether it's fighting armies of the undead or meeting Prometheus.

"It's Jo's compassion, of course, that gets to win the day," he says. "We see glimpses of it in stories like [1971's] *The Dæmons*, but this is a chance for her robust common sense and compassion to come to the fore, and she gets to step out from the Doctor's shadow. And he's slightly grumpy about that, in places! It's fun to write that stuff, where he's not automatically the star of the show."

And Jo's not the only one receiving storylines the TV series never gave her. "I don't want to give any spoilers away," says Paul, "but it's a chance to give a particular villain a really good send-off..." **DAN TOSTEVIN**

Above left: Angelo Rinaldi's cover art for *Josephine and the Argonauts*.

Far left: Author Paul Magrs.

Left: The Doctor (Jon Pertwee) and Jo (Katy Manning) in *Colony in Space* (1971).

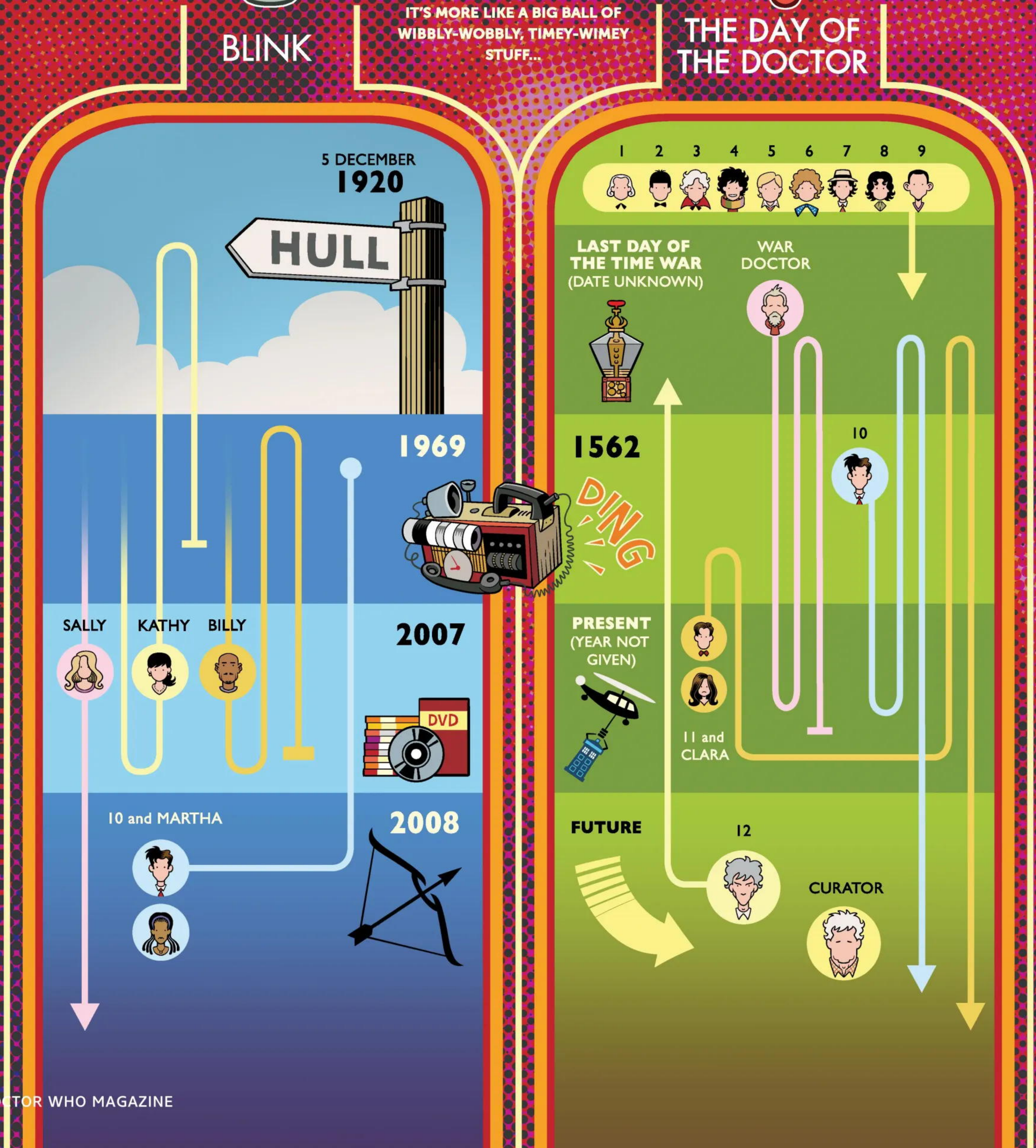
SUFFICIENT DATA

Crunching the numbers and big ideas of Doctor Who

WORDS BY SIMON GUERRIER • INFOGRAPHIC BY ROGER LANGRIDGE

TEN | ELEVEN

PEOPLE ASSUME THAT TIME IS A STRICT PROGRESSION OF CAUSE AND EFFECT, BUT ACTUALLY – FROM A NON-LINEAR, NON-SUBJECTIVE VIEWPOINT – IT'S MORE LIKE A BIG BALL OF WIBBLY-WOBBLY, TIMEY-WIMEY STUFF...


BLINK
THE DAY OF THE DOCTOR
5 DECEMBER 1920
HULL
1969
2007
2008
SALLY
KATHY
BILLY
DVD
10 and MARTHA
1
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9
LAST DAY OF THE TIME WAR (DATE UNKNOWN)
WAR DOCTOR
1562
10
DING
PRESENT (YEAR NOT GIVEN)
11 and CLARA
FUTURE
12
CURATOR

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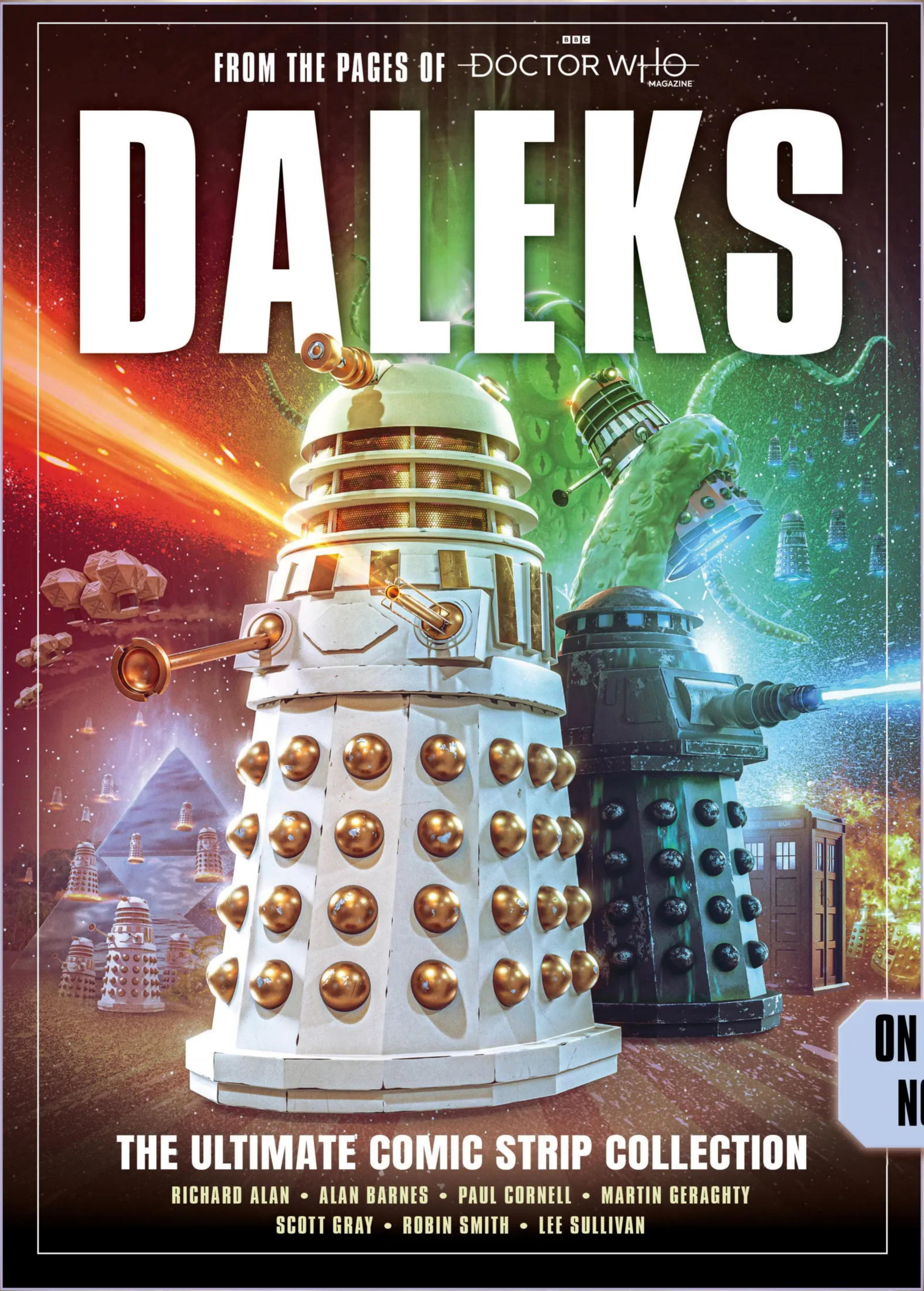
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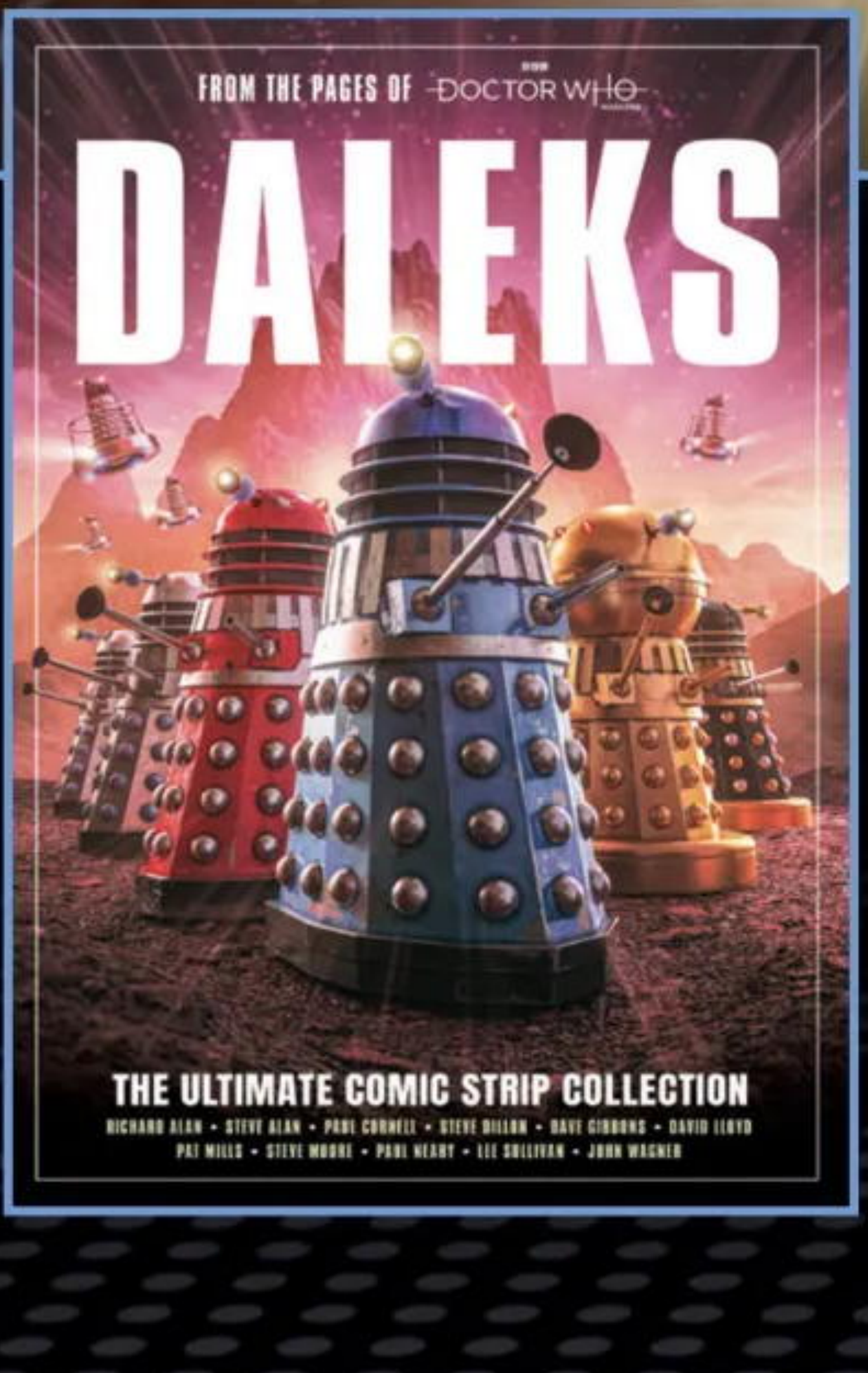
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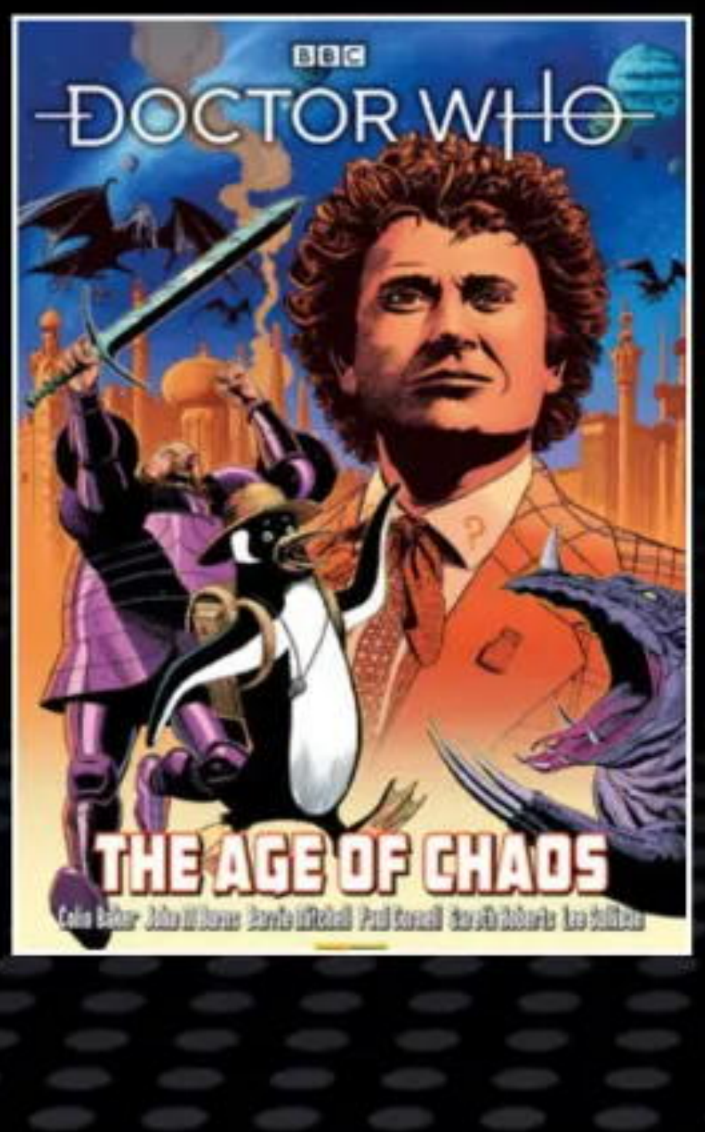
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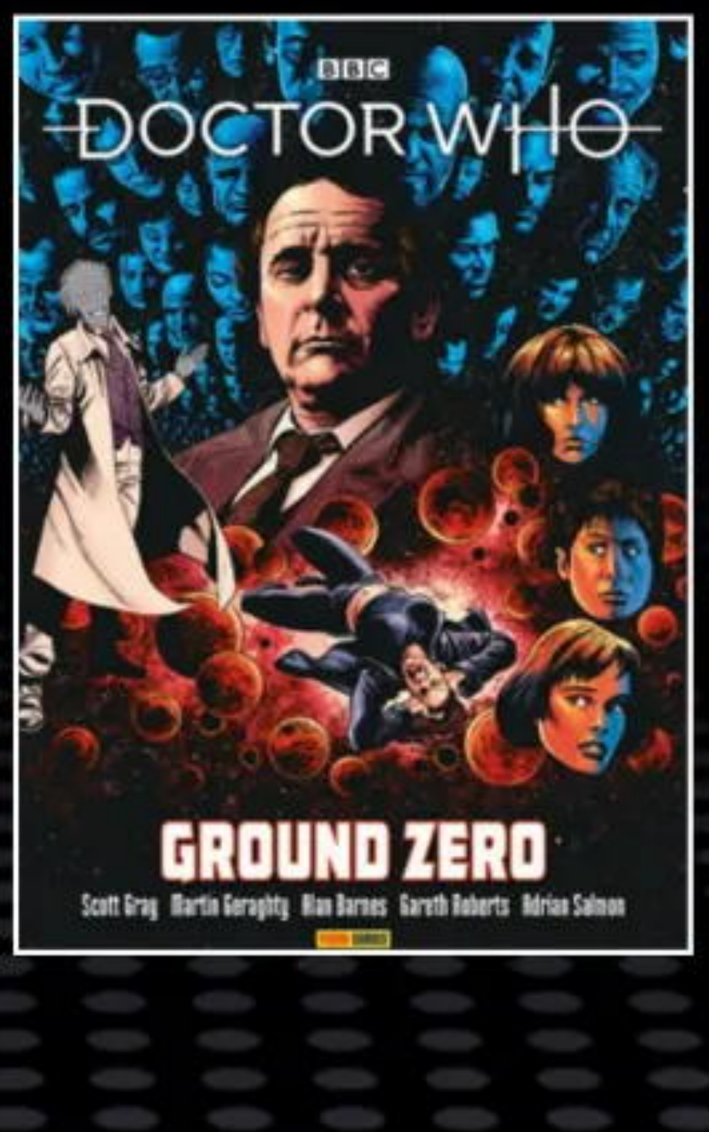
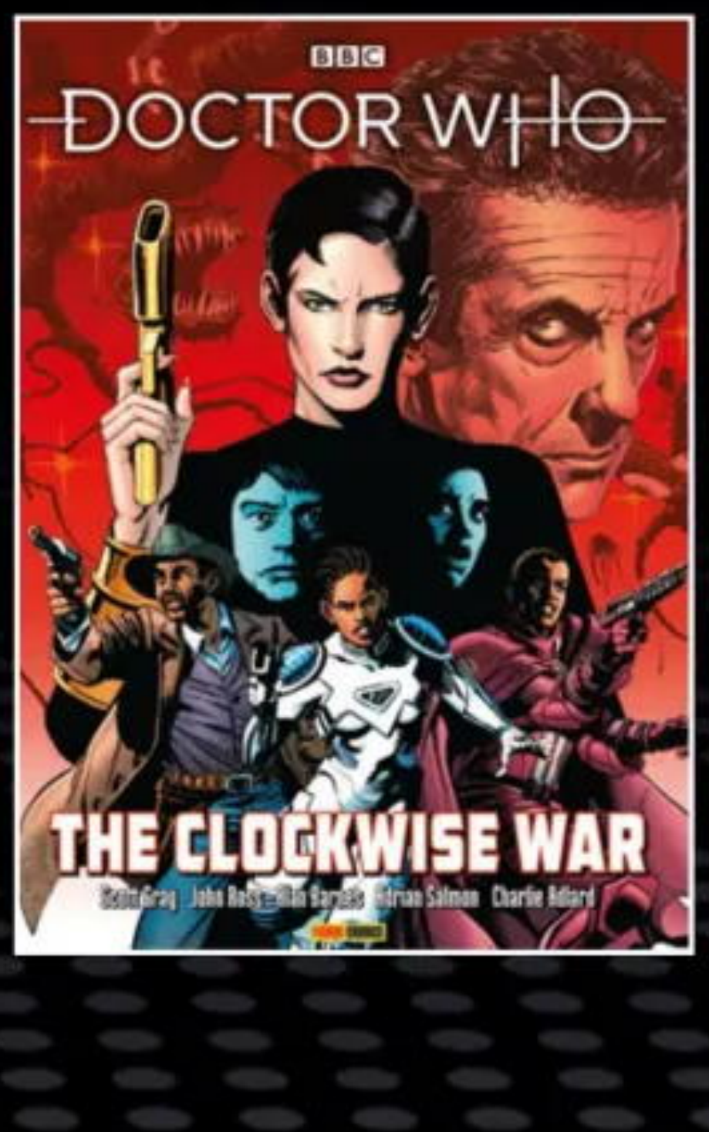
THE AGE OF CHAOS

DOCTOR WHO
MISTRESS OF CHAOS


DOCTOR WHO
GROUND ZERO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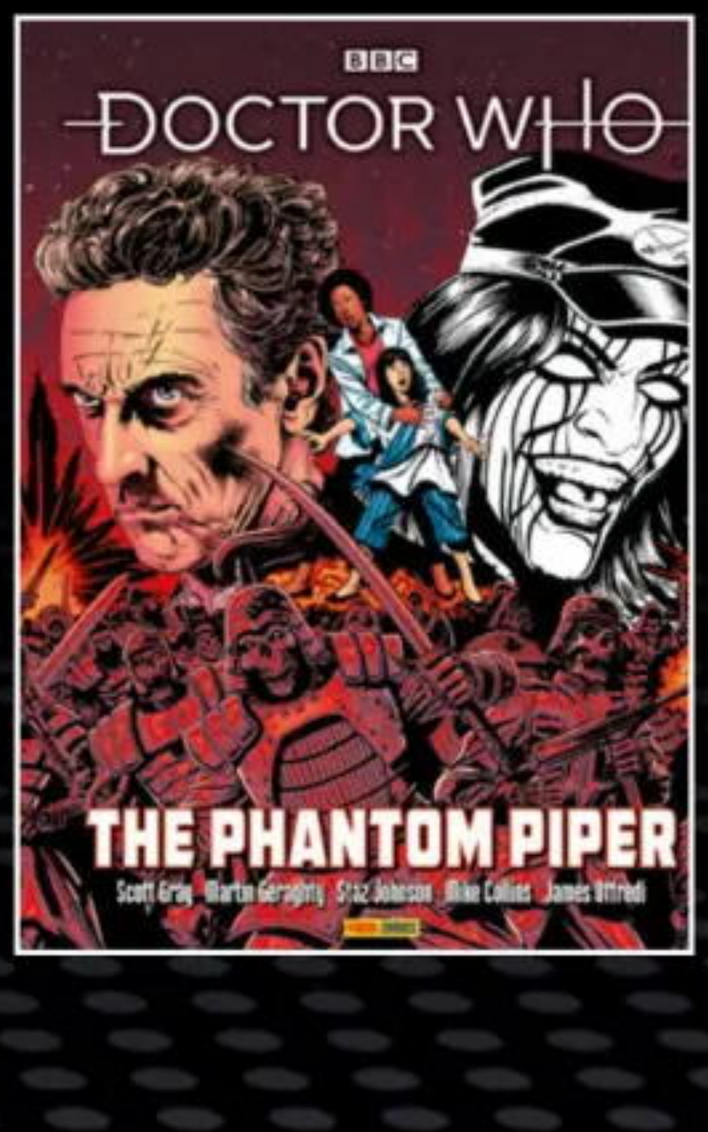
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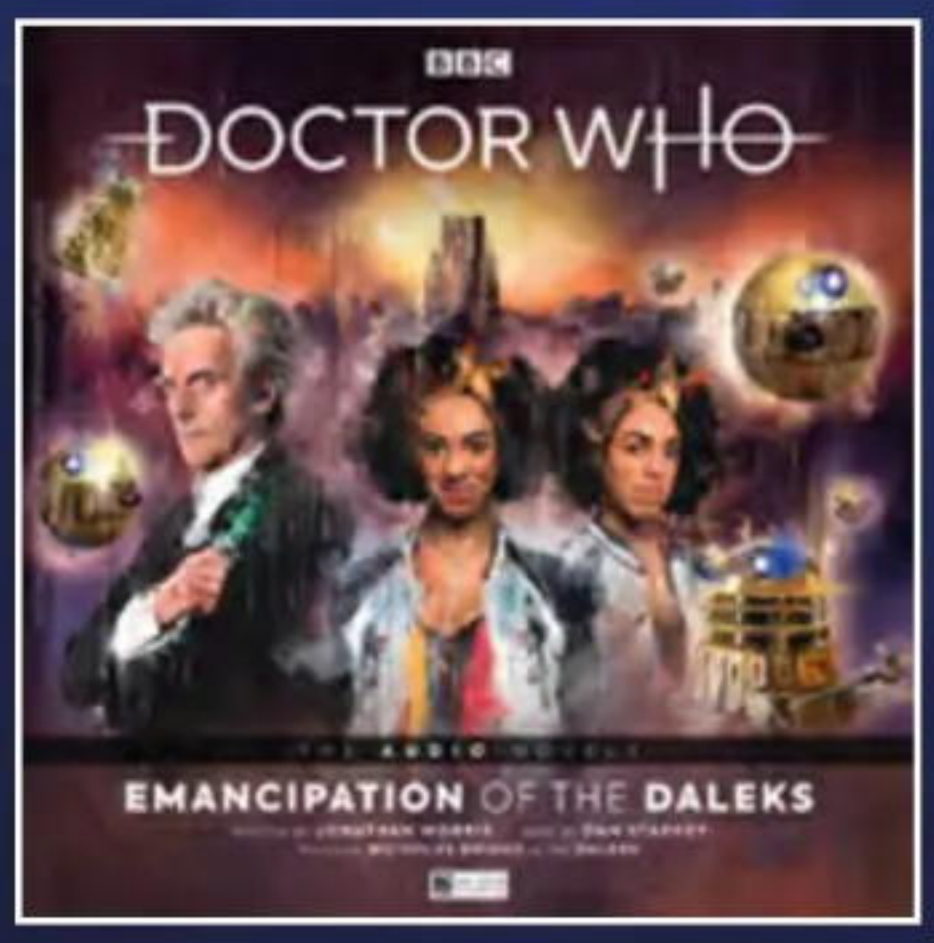
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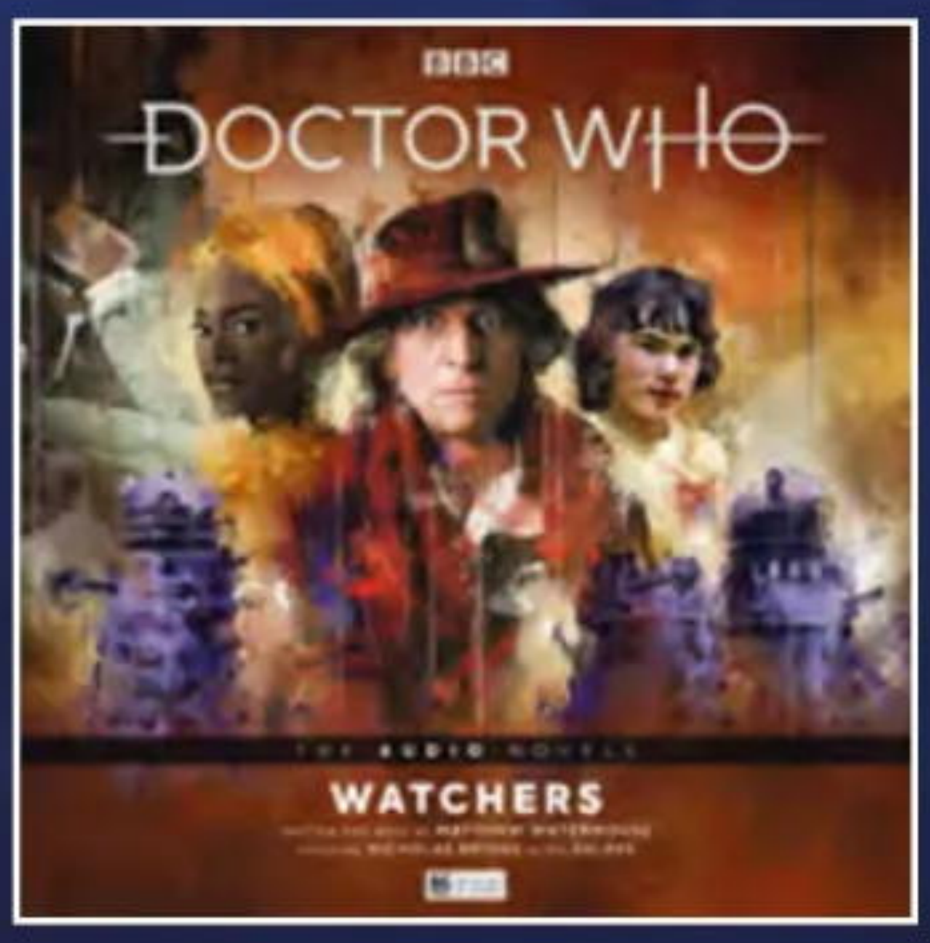
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